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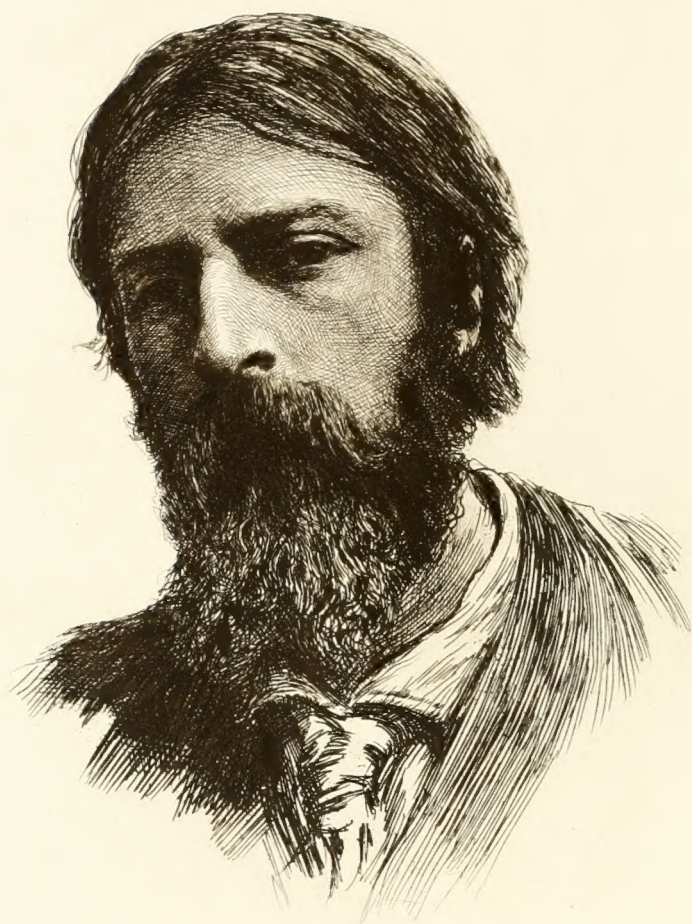
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Hubert von Herkomer, R.A.



Portrait of the Artist and his children (1879)

From an etching.

Hubert von Herkomer

R.A.

A Study and a Biography

By A. L. Baldry

AUTHOR OF "SIR J. E. MILLAIS, BART., P.R.A.: HIS ART AND INFLUENCE"
"ALBERT MOORE: HIS LIFE AND WORKS," ETC.



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PREFACE

IT would be impossible, even if it were desirable, to exclude personal details from a book which deals with the artistic accomplishment of Professor Hubert von Herkomer. The circumstances of his life and the character of his work are so inseparably connected that any attempt to trace his progress in the world of art involves also a history of himself and a study of his temperament. The man must be pictured in order to make intelligible the nature of his effort. Little incidents in his boyhood, and seemingly trivial events in his maturer years, have played a definite part in the shaping of his career, and have helped him to a clearer expression of his own personality. Heredity and associations have been factors of the utmost importance in the development of his intentions and the direction of his aims.

Therefore in these pages there is at least as much said about the man as about the works he has produced. His views and opinions are set forth with sufficient elaboration to explain his attitude on artistic questions, and instances from his own experience are freely given to show the manner in which he has approached the problems of his profession. What is written must be taken not merely as a record of an artist's work, but also as a summary of the ideas which have led him to strive for, and take, a place among the most active leaders in art politics. He is a militant personality, so attention is given to the nature of the tactics by which he has secured his successes ; and as far as possible the motives which have actuated him in his undertakings are analysed.

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To illustrate the book selection has been made from his work at all periods, from his boyhood to the present day; and care has been taken to show adequately how many-sided is his genius, and how skilful is his management of very varied types of art practice.

The author's thanks are due to Professor von Herkomer not only for placing at his disposal valuable literary material not hitherto published, but also for allowing the reproduction of many of the pictures of which the copyright still remains in his hands.

Cordial thanks are also here tendered to Mrs. Fry, who has kindly permitted the reproduction of no less than six characteristic works by the artist, to C. W. Mansel Lewis, Esq., whose gallery has supplied three important subjects, and to the following ladies and gentlemen who have also kindly given permission for their pictures to be reproduced: His Grace the Duke of Somerset, Viscount Ridley, Sir William Eden, Bart., Baron Schröder, Baron Deichmann, Mrs. Max Müller, C. E. Melchers, Esq., C. W. Smith, Esq., A. G. E. Godden, Esq., Alexander Young, Esq., Pandeli Ralli, Esq., Gervase Beckett, Esq., the Master of Trinity College, Cambridge, Bodley's Librarian, Oxford, J. Colman, Esq., and M. H. Spielmann, Esq. The following public bodies and firms have also kindly permitted the use of their pictures: the Trustees of the National Gallery, the President and Council of the Royal Society of Painters in Water Colours, the University Court, Glasgow, the Lord Provost and Corporation of Dundee, the Corporation of Leeds, the Committee of the City Art Gallery, Leeds, the Committee of the Walker Art Gallery, Liverpool, the Committee of the Carlton Club, the Fine Art Society, Messrs. Obach and Co., the Proprietors of "Black and White," and of the "Graphic," to the latter of whom the author is much indebted for a number of important drawings which originally appeared in their paper.

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Back to Life.
The graves of the Corporation of London

HUBERT VON HERKOMER, R.A.

CHAPTER I

AN ANALYSIS

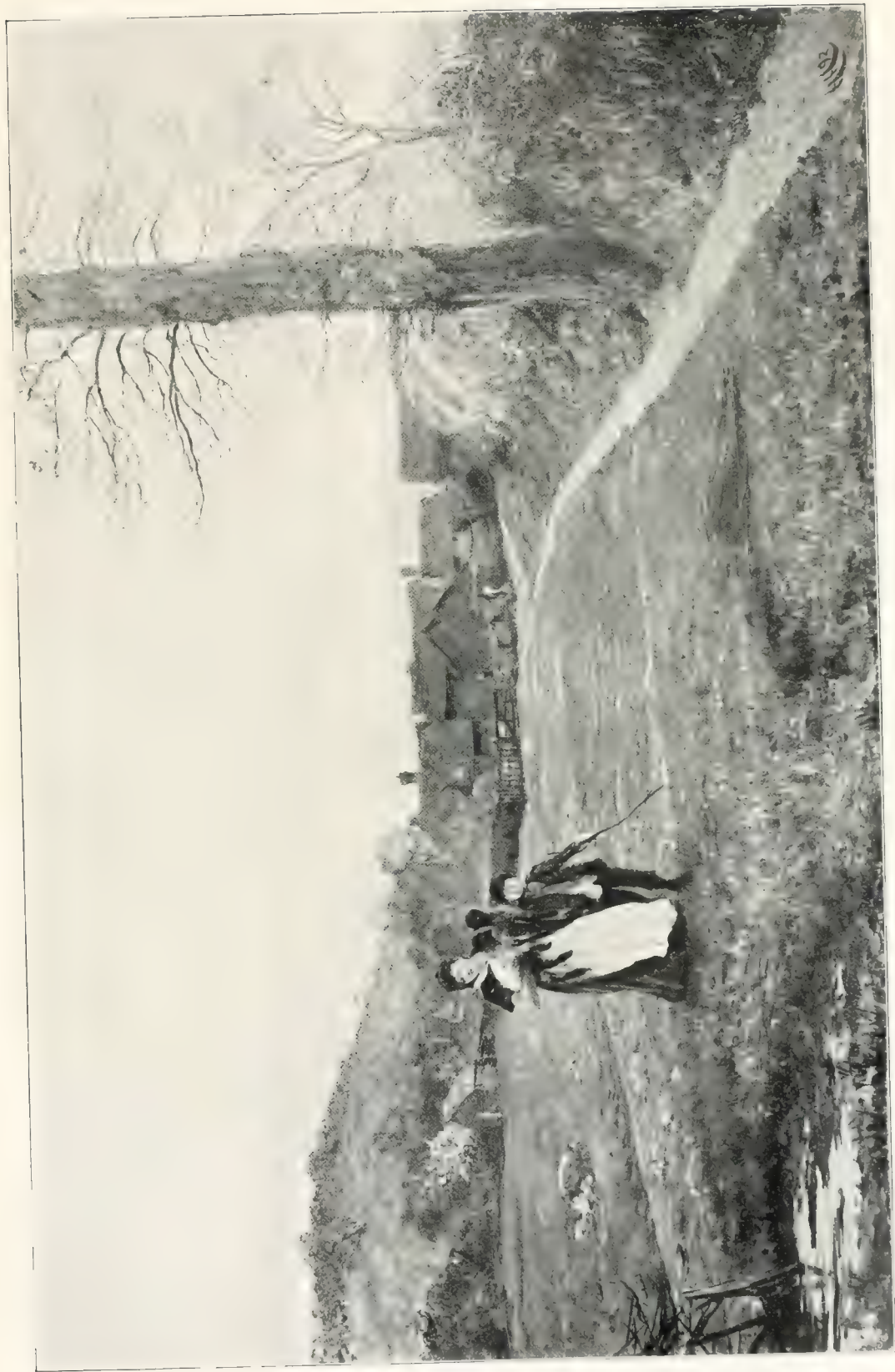
IT is always a little difficult to make a dispassionate analysis of the personality of a living man. In the character of an individual who is actually before us and playing his part in the history of the moment, there are so many details which seem significant enough to call for consideration and discussion, that the task of determining the essentials to which he owes his distinctive place among his contemporaries is apt to be perplexing. These little things necessarily are much in evidence in his daily intercourse with the world, and affect disproportionately his relations with his fellows. They are usually the outcome of peculiarities of temperament that by their unconscious assertiveness loom larger than they should in the personal perspective. Their effect is often to give a false impression of the individual because they obscure for a while the less obvious but more important characteristics by which alone posterity can judge him.

Temperament has, of course, very much to do with the influence exercised by any man of mark. In the intimacy of modern existence it is, perhaps, the chief factor in fixing his power to attract or repel. He may have a happy knack of adapting himself to his surroundings, and so be able to gain the confidence of everyone with whom he may chance to be associated; or he may pose as an inscrutable mystery, keeping aloof from all contact with the rest of mankind, and hiding habitually his real self behind a mask. Either way, whether he is expansive or secretive, there are the same difficulties to surmount before his qualities and capacities can be properly tabulated and tidily indexed for future reference. While he lives, the impression he makes must always be fluctuating in sympathy with the variations in his own

mental attitude, and the more absolute his power of playing on the emotions of others, the greater will be the complication presented for his critics to unravel.

There is, at all events, some clue to his personality to be obtained in the case of a worker who devotes his energies to the production of things that express in a visible form the convictions by which his life is controlled. Such a man lays bare his mind for all the world to see, and provides many proofs of his responsiveness to intellectual suggestions. If he is an impressionable person he may possibly be difficult to follow in his excursions into many branches of thought, and the changes in his practice, as he falls first under one influence and then under another, may be more than a little disconcerting. But each of his productions remains for the information of every one who is minded to study him; each one stands out definitely as a tangible avowal of some article of the creed that he holds, and each can be accepted as a member of the large family of fancies to which his inventive faculty has given birth. Out of his very inconsistencies there comes a revelation of himself, a revelation that is the more complete because it is unpremeditated and unconscious. When at last the sum total of his achievement is balanced, and the work of his many periods is put in order and compared, these wanderings first in one direction and then in another often are seen to fit quite appropriately into the scheme of his life, and to have a perfectly clear meaning. They only seemed to be inconsistent because the man himself was moving too fast for the students of his character to keep pace with him, and because he, with his unrevealed knowledge of his own intentions, could look forward to results that no one else could perceive as his aim.

It may even be that the charge of being untrue to his own traditions only means that for some reason the particular worker under discussion does not appeal to the average observer as an interesting subject. He does not happen to be for the moment prominent in the public view, and so he is dismissed with rather scanty consideration. Or he may be unpopular on account of certain angularities of disposition, and is accordingly neglected simply because he will not take the trouble to tout for favour. It is so easy to disparage a man whom no one particularly likes by saying that he is eccentric, or a little irresponsible, or by hinting that he is not worth troubling about because it is impossible to predict what he is likely to be doing next. All the while he may be



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labouring steadily at a preconceived and properly arranged plan of operations, and following a course that anyone who paid him serious attention could appreciate as thoroughly logical. But he has more enemies than friends, and the protests of his few supporters are drowned in the louder chorus of disparagement; and as a consequence he never has justice done to him until that posthumous reputation comes which has saved many of the greatest figures in the world from oblivion.

The popular person, however, enjoys much better fortune. If he is a strong man with a well-marked individuality he will not lack enemies, for he is sure to be antipathetic to some of the people with whom he has dealings; but those to whom his characteristics are attractive will accord to him and his work not only toleration but even enthusiastic approval. He may be as apparently inconsistent as he pleases; his admirers will always follow him wherever he chooses to lead, and will give him credit for the best intentions in every experiment. Moreover the charm, or the strength, of his personality will induce even the doubters, who do not understand him, to accept his productions at their fullest value, and will persuade them to look upon his erratic excursions as proofs of versatility and breadth of mind. Of course there is always the danger that this acceptance may become a little indiscriminate and that his failures may be ranked as worthy of a place beside his successes; but if he is really sincere in his effort, this danger will not have any serious effect upon his judgment. He may well be supposed—by virtue of his strength of character—to be sufficiently free from conceit to be able to keep a proper watch upon himself and to correct tendencies that might, if they were unduly encouraged, influence his work disadvantageously.

When it is such a type of producer that is chosen for analysis, the pleasure of considering him is enhanced by the circumstances of his life. Although there is an undeniable risk that the formation of proper conclusions as to his authority may be biassed by the conditions under which he has to be judged, the delight of dissecting him is far more fascinating while he is alive than it would be when he had retired from the stage on which he played a leading part for many years. Vivisection may be supremely difficult, an operation attended with peculiar chances of mistake and liable at times to lead to wrong inferences, but it has a speculative charm that raises it in attractiveness far

above the coldly scientific devices of the post-mortem examination. It opens up for inspection the working centres from which radiate all the nervous influences by which his activity is directed, and it makes possible some sort of coherent reasoning about the why and wherefore of his actions. At all events it enables the connection between cause and effect to be traced in his daily life ; and, even if it gives ground for speculations about him that are more picturesque than accurate, there comes from it at least a fair proportion of solid and useful information.

In few instances is this consideration of a contemporary so important as it is when an artist is provided as the subject for the critical scalpel. The artistic profession is surrounded by an atmosphere of sentiment, and the ordinary person is rather apt to look upon those who follow it as strange beings, who are more, or less, than human. Why and how the artist paints pictures, or brings into existence great achievements in bronze or marble, the average mind seems almost incapable of understanding. In the general estimation some of the mystery of Creation attaches to things which are evolved from the worker's inner consciousness and built up by unknown methods ; and there is an uncanny touch of heredity in the way that the artist's personality stamps an odd family likeness upon everything which comes from his hand. So the usual tendency to make much of what is uncomprehended comes into operation. The public, not understanding the facts of art, invests it with an array of fancies, and allows imagination to run riot in sentimental ideas about the men who can put their thoughts into a tangible form. Therefore the interposition of a deliberate investigator has many definite advantages. His quieter methods of inquiry are not liable to be warped by sentiment ; and though his conclusions may show that he has not been able to escape entirely the influence of his surroundings, they can, on the whole, be relied upon as reasonable and judicious. They have at least the merit of picturing, for the benefit of future generations of inquirers, the artist as he lived. They explain something of the effect that he produced upon the community of which he was a member, and provide sufficiently authoritative clues to the origin of certain tendencies in his practice. If the process of dissection is properly carried out, there remains for later examination a faithful diagram of the artist's inner self, and this diagram serves as the key by which the puzzle of his pictures can be read.



EXFENTIDE

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AN ANALYSIS

On these grounds there is ample excuse, in dealing with the life and work of such an artist as Professor Hubert von Herkomer, for an attempt to analyse his own characteristics before entering upon any consideration of the work that he has done. To keep the personal element out of a biography of which he is the subject is altogether impossible. He cannot by any means be separated from his profession, and his artistic career cannot, as in the case of many other men, be reckoned as occupying only a part of his existence. In writing about his art it is necessary to put him constantly forward and to let him speak for himself on all kinds of details that are important in his practice. As a preliminary to a book about him he himself must be depicted, and his individuality must be recorded with a fair amount of elaboration. A slight sketch of his character would be insufficient, for it would leave too many things unexplained, and would lead to confusion about the essentials of his creed. He is so complex and many-sided, so apt to deal in the unexpected, that unless he is studied earnestly the reasons for much of his æsthetic activity must appear almost inexplicable.

The first and most obvious of his attributes—one, indeed, that no one who comes in contact with him can fail to discover immediately—is a perpetual craving for occupation; and the second is a scarcely less apparent strength of will that enables him not only to direct his own professional practice, but to control and inspire with something of his enthusiasm the men with whom he is associated in his undertakings. His desire for work is in many ways a curious characteristic. It is not, as it is sometimes in particular temperaments, an expression of an exuberant physical condition which from very excess of vitality needs an outlet for its superfluous energy. It is, on the contrary, accompanied in his case by comparatively poor health and a somewhat frail physique, and exists in spite of a delicacy of constitution that might fairly have been expected to predispose him to indolence rather than activity. Moreover, it is combined oddly with the imaginative mind of a dreamer who loves to lose himself in abstract fancies and to dwell on things fantastic and intangible. The whole association is at first sight altogether contradictory and unaccountable.

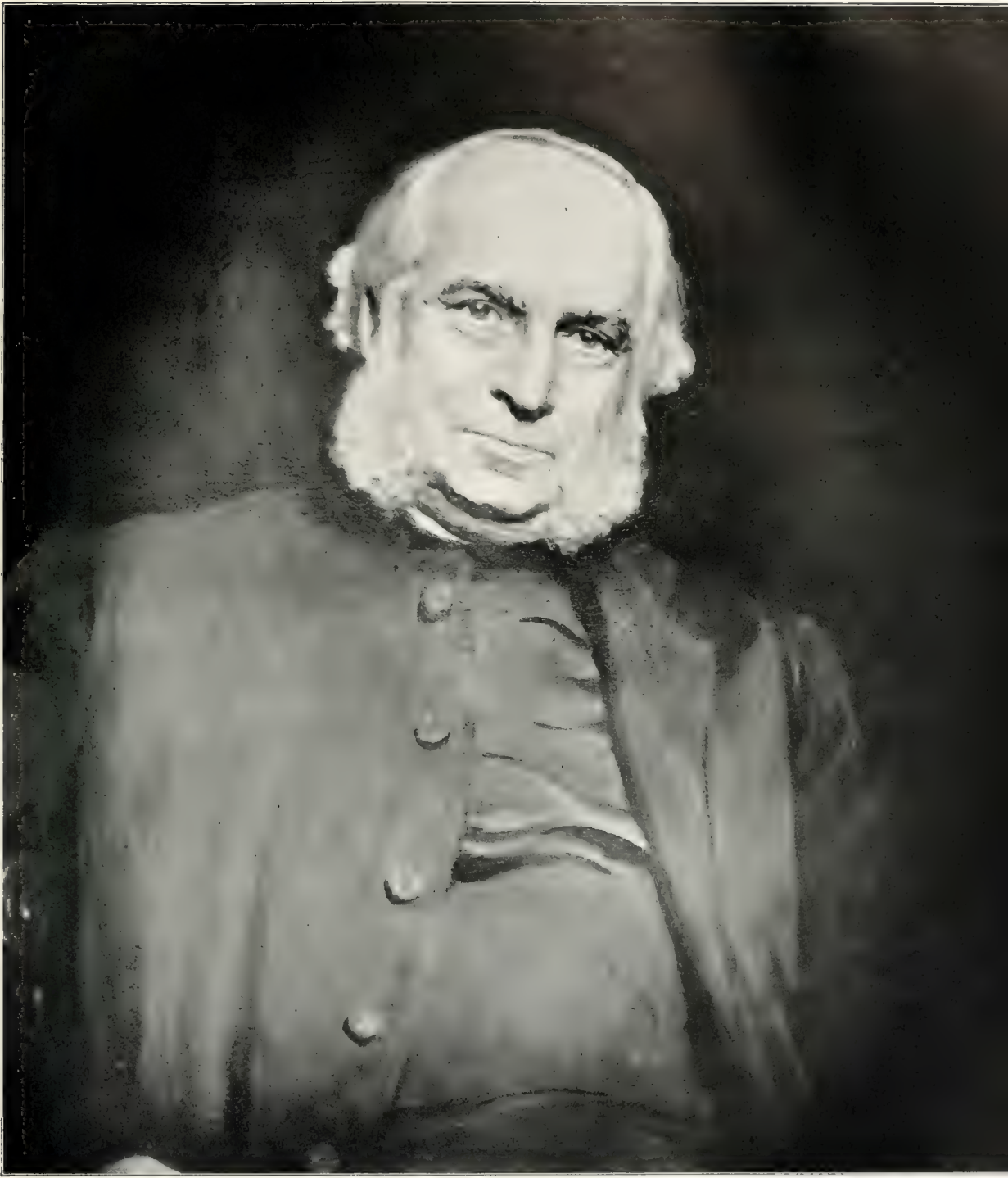
But the clue is to be found in the fact that he is dominated by the love of production. It is not sufficient for him to make his thought pictures and then to let them pass into nothingness again without any

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effort to record them. He must give them shape so that other people may join with him in the pleasure of realising them, and share in the emotions that he enjoys. Yet this love of production is instinctively opposed to his inventive capacity; and if he followed his natural bent, his life work would be made up of the beginnings of things which were abandoned uncompleted because new fancies springing up in his mind had ousted those which had possessed him before. It has been necessary for him, knowing by careful introspection the workings of his own temperament, to subject himself to a close discipline by which his dreams could be made to help rather than hinder the effectiveness of his producing. He has studied his strong points and his weak ones, and has learned exactly where to check a growing tendency, and when to develop another that he needed to make more even the balance of his personality. By working one characteristic against another the relative proportions of them all have been adjusted and the whole machinery of his mind has been induced to run smoothly without any of those sudden breaks in continuity which would be almost certain to put it out of gear.

In this self-discipline appears the best evidence of his strength of will. The masterful man is not necessarily one who can control himself. He may be able by sheer assertiveness to coerce his associates and to crush out their independence until they cease to see with any eyes but his or to think any thoughts save those which he inspires; but it does not at all follow that he is meanwhile increasing the effectiveness of his own individuality or improving the quality of his productive powers. With Professor von Herkomer, however, the masterful nature does not take this form. That he has the strength to influence others is beyond question, but his influence is an expansive one, not a limitation; and this is because he has learned thoroughly by experiment on his own character how great a part is played in personal development by the judicious repression of instincts which seem likely to get out of hand. He has habituated himself to work in the way that could make the most of his capacities; and he has so ordered his life that with the least waste of his energies he can produce the maximum of results.

One concession to his original inclinations he has nevertheless allowed himself. Though he has conquered physical weakness and the dreamer's desire to leave unfinished things that conceived in enthusiasm needed strenuous and sustained labour to bring to completion, he has



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refused to tie himself down to any one branch of his profession. The love of production, as he interprets it, is a many-sided passion, and he accepts to the fullest the latitude which it gives him. It means with him freedom to do whatever he likes so long as he satisfies his artistic conscience by doing everything thoroughly, and by perfecting to the utmost of his ability each undertaking to which he commits himself. To cease working is for him an impossibility, but, as his whole nature would rebel against the monotony of the same type of occupation hour by hour and day by day, he finds his fullest solace in constant change. He flies about, as it seems, from one thing to another. At one moment it is a portrait or a picture that engages him, at another it is an enamel, or he turns for a while to music, teaches, lectures, does etchings, invents a new process of engraving, goes deeply into artistic craftsmanship, makes audacious innovations in theatrical art, and intrudes into many professions that according to the popular notion are quite outside his sphere.

Yet he gives the lie to the old proverb about Jack of all trades. The strange thing is that with his restless variety of pursuits he is in his own unusual way master of them all, and does not, as he might be expected to do, mix them up into a jumble of inconsistent odds and ends. The secret of it is that, with his masterful hand upon the reins by which his personality is driven, he forces himself to concentrate the whole of his mind upon the work with which he is actually engaged at the moment. This faculty of isolation he has assiduously cultivated and he has it now so completely under control that he can set aside a particular train of thought with the production to which it applies and take it up again after a considerable interval without loss of interest or any forgetfulness of his original intentions. His will is strong enough to close the door on that branch of his practice and to keep it locked until the time comes for carrying the hidden work a stage nearer to its final form.

It is scarcely possible to exaggerate the value of this faculty to a man who feels that perpetual industry at something is an absolute necessity to him, and yet needs to satisfy his temperament by variety and change of direction. Had he lacked concentration his fate might have been that of so many other clever artists who, possessed by the same craving for more than one kind of occupation, have for want of self-control ended in shiftless uncertainty and incapacity to push

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anything through to presentable accomplishment. He has escaped it because he has schooled himself to judge just the right moment when to pause and when to begin again, and because his habit of introspection has accustomed him to discriminate between the mood that is simply disinclination to fulfil a professional obligation and that which signifies an incomplete conviction.

Next in importance to his desire to be always active, comes his enthusiasm about the work itself. This is an emotion compounded of two ingredients, an intense love of art for its own sake, and an overpowering ambition to excel. Under the stimulus which it supplies, he is ready to face and overcome difficulties apparently insurmountable, and to attack problems which call for the most exhausting application. He glories in attempting what a man less saturated with the artistic spirit would avoid as too troublesome, or as too little likely to give results proportioned to the labour involved; and the pleasure that success brings him is enhanced by the feeling that he has justified himself as an artist by doing what his fellows have not the will or the power to accomplish.

This enthusiasm for his art is perhaps the one note in his character that is at the moment most misunderstood by people who know him only superficially. Casual observers put him down as conceited because he talks so much about himself, and as a boaster because he openly prides himself upon the determination which has made possible for him some exceptional achievement. He outrages openly all the little social conventions that forbid professional men to mention their work anywhere but in their workshop and during working hours, and behaves as if he believed that his doings must have an interest far beyond the limits of his family circle. All this is no doubt distressing to everyone who cannot comprehend the way in which his mind is accustomed to move, and cannot perceive the vein of fanaticism which runs through his whole personality. That a greater effort is needed to analyse his motives than need be given to the study of the average man is not to be denied, and, as it is easier to measure him by ordinary standards than to allow him that special consideration by which alone his motives can be fathomed, it is not surprising that the peculiarities of his temperament should be misjudged.

For he is peculiar both in his enthusiasm and in the frankness with which he expresses his convictions about his practice. He can no



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AN ANALYSIS

more detach himself from the responsibilities of his profession than he can forget the ideas which have guided him through life to the position that he now occupies. He must talk about himself, for he and his art are indivisible, and he is, as it were, only the mouthpiece through which its principles are proclaimed. But that he does so in any boastful spirit or with any intention of glorifying himself as an individual is certainly not true. His work in one or other of its forms is what occupies his mind, and to discuss it, to argue about the intentions that he has formed with regard to it, to avow his delight at the happy ending of the struggle he has gone through in carrying it out, are after all the ways in which one would expect him to declare his feelings. His nature is not the secretive one that toils in silence and neither makes nor invites comment; he is eager to convince other men, and he uses illustrations drawn from his own experience to explain his arguments. That there are other means than those which he employs of expressing an overpowering passion for art, he would be the first to admit; but for him the methods that he has tested, and proved to be suited to his individuality, are the best possible ones, and therefore are those which he must quote when he has a point to make.

His readiness to reveal his hopes and intentions, and to speak openly about his thoughts on all sorts of subjects connected with his daily occupations, is directly an outcome of his foreign origin. He has no inclination towards the British reserve that discourages enthusiasm and hides all strong conviction behind a veil of simulated indifference. It has never been part of his creed to pretend that he has no feeling about his work, and certainly he has never hesitated to assert to the fullest the emotions which the arts he follows excite within him. In this he differs not only from the average Briton but also from the generality of the members of his profession. Most painters, even if they are inclined to be communicative, hesitate to talk about their schemes for fear that they should inadvertently give away to their competitors some valuable article in their stock in trade. They have a morbid notion that their ideas will be stolen, and they display a kind of commercial cunning in the tactics they use to put possible rivals off the scent of some good thing. His habit, however, is to go to the opposite extreme and to take into his confidence everyone who is in sympathy with him or ready to appreciate sincerely the æsthetic principles by which he is engrossed. It is not that he seeks converts who will accept

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without question any creed that he chooses to impose upon them and will flatter him by assiduous imitation ; what he wants is to gain over to the cause of art the enthusiasts who will emulate him in their independence and feel with him the need for complete devotion to the work that they undertake.

In summing up the conclusions about Professor von Herkomer's personality which are to be arrived at by study of his methods, the fact that he is of German birth must be emphasised. It is a detail in his history that counts for much, and it explains many things that might otherwise appear to be a little contradictory. By way of a paradox it may be said that his German blood has made him the type of artist that he is, and yet causes the only divergence between him and his art. In his tastes as a painter, his technical manner, his feeling for nature, and in the sentiment which so completely saturates his work, he is purely English, and reflects nothing that is not absolutely in keeping with the æsthetic instincts of the people of this country. But this wholly English Art is the production of a man who is in mind, habit, and temperament, strongly and characteristically German. From the land of his ancestors come the fantastic imagination, the love of romance, the poetry, and the sense of rhythm and harmony which are with him fundamental principles. From Germany come as well his love of work, his determination and self-control, and the persistent tenacity that has made possible the schooling of his nature ; and from the same source he derives the outspoken enthusiasm that people who do not understand him call conceit. Heredity accounts, too, for that pride of race which has been so important in the shaping of his career, and has provided, as will be pointed out in a later chapter, the dominant motive of his life.

It would not be difficult to make this analysis of his character more ample and more complete, but this much will probably suffice as an explanation of the conditions under which the works that he will leave for the judgment of posterity have been produced. At least it gives the main headings for the classification of the more subtle details of his personality, and it provides some suggestion of the motives by which his actions have been inspired. With him, as with any other man of unusual power, this preliminary clearing of the ground is needed before his activities can be studied, or the incidents of his biography can be appreciated in proper relative proportion. If it were



THE BÜRGERMEISTER OF LANDSBERG, BAVARIA, WITH HIS TOWN COUNCIL.

AN ANALYSIS

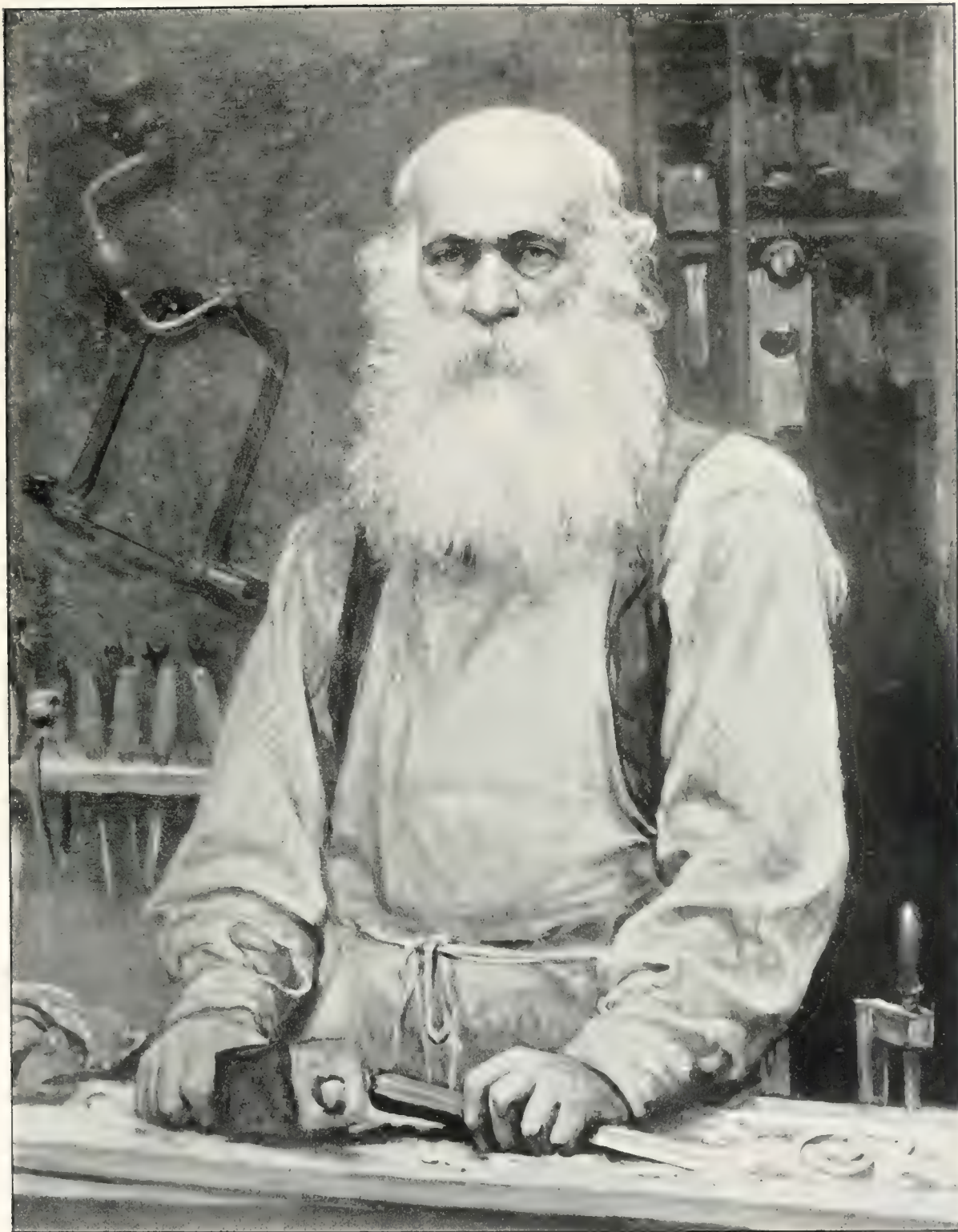
not attempted the significance of the developments which have to be noted in the record of his progress would remain obscure, because the connection between his intentions and accomplishments would not be defined ; and much of the interest of his personal history would be lost for want of a key to its meaning.

CHAPTER II

EARLY YEARS

WHAT was the beginning of the Herkomer family is very much a matter of speculation. Practically all that is known of their history is that for some generations they have lived at the small village of Waal, near Landsberg am Lech, in Bavaria. The people of this district claim to be descendants of Roman colonists; and it may be that from such a remote ancestry Hubert von Herkomer derives his energy and determination, and his never-failing ambition to be constantly triumphing over the apparently impossible. Or there is perhaps a suggestion of another origin to be found in his name—the “Here Comer.” It plainly seems to imply that his forefathers were once strangers to the land which has been for some centuries the headquarters of the family, and that their coming to Bavaria was an incident that attracted the attention of the people who were already living there. Possibly they were brought by one of those migrations of wandering tribes that in mediæval times introduced an Eastern strain into the population of Southern Europe. At any rate the name of Herkomer—or rather Herkommer, as it was originally spelt—is found in Bavarian records as far back as the earlier years of the seventeenth century, and the men who bore it then seem to have played parts of some importance in the domestic history of the country.

The Professor's immediate ancestors were all working folk who were held in much repute by their neighbours as skilful craftsmen with more than ordinary intelligence. His grandfather was by trade a mason, but he had an instinctive bent towards mechanics, and was most ingenious in his invention of all sorts of contrivances. He had that love of construction which is so important a part of the artistic faculty, and though the opportunities afforded him of using it were limited by the exigencies of his existence, he did enough to prove that his mental endowment was far superior to that of the people about him. Yet at first he was, in the ordinary sense of the term, a man of



THE ARTIST'S FATHER



THE ARTIST'S MOTHER

EARLY YEARS

no education ; he did not learn to read till he was nearly thirty years old, and even then there were few of his associates who could help him, or even sympathise with him, in his search for knowledge. But as time went on he developed a real love of books and implanted in his sons a desire for improvement that bore ample fruit in them and their children.

His life was not lacking in quiet prosperity. He had his own house and garden, with land enough besides to produce sufficient for the support of his family, and there was time in the intervals of his field work to follow his trade. His wants were modest, and his ambitions were not too exalted to be impossible of realisation in a simple way. Strongly established in his nature was that faculty for dreaming of ideals which is part of the German temperament ; and this faculty has been inherited in the fullest measure by his descendants. It has kept them, under very difficult conditions of existence, from forgetting the family traditions, and it has had a remarkable justification in the record of the most famous of the grandchildren, Hubert von Herkomer himself.

When the time came for the four sons of the old mason at Waal to commence the battle of life on their own account, their father wisely resolved to make them craftsmen like himself. One only, the eldest, was given an opportunity of learning a profession which was in a way independent of that skill in the use of tools which they had all acquired as part of their home training. He was to be a doctor, so, in accordance with the German custom at that date, he was apprenticed to a barber, that he might acquire a knowledge of shaving, an important part of the equipment of the country practitioner. The second son was apprenticed to a joiner at Munich, the third to a weaver, and the fourth to a turner. They were all blessed with capacities above the average, and each one has since shown himself to be possessed of strong convictions and sturdy individuality.

It is the second son, Lorenz, who claims particular attention, for he was the father of the man whom we rank now as one of the chief members of our modern school of painting, and as a brilliant leader in many Art movements of the utmost importance. In his own direction Lorenz Herkomer was an artist of rare ability, and the record of his life is full of little incidents that show how sincerely and honestly he worked to carry out to the utmost a really lofty idea of his mission in

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the world. When he left home to commence his apprenticeship at Munich, his father's parting injunction was, "be honest and industrious," and he seems to have taken this excellent precept as his rule in life. Honest he certainly was in all his dealings with other men and in his adherence to the principles that were the chief part of his inheritance, and he never flagged in his industry until the devotion of his son made further labour unnecessary.

The years he spent at Munich were laborious enough, full of hard and perhaps uncongenial work, but they gave him what he valued most, a chance of attending a drawing school, where he made the utmost use of his opportunities and was awarded a medal as an acknowledgment of his powers of draughtsmanship. When at the expiration of his apprenticeship he developed into a journeyman, he followed the old routine that had been handed down from the craft guilds of the Middle Ages and tramped on foot from town to town and country to country working at his trade and storing up the experiences needed to qualify him for admission as a master workman. He went to Amsterdam, thence to Paris, and so back to Munich; and on his return he was able to pass with honours into the ranks of the masters and to commence business on his own account.

On the death of his father he inherited the little property at Waal and he decided to establish himself there as a master joiner. So he began by pulling down the old house, and built in its place a new one that was more in accordance with his ideas. It was quite simple and unpretending, but it bore so plainly the stamp of his originality that it created something of a stir among the villagers, and caused the comment that "those Herkomers never did anything like other people," which may be accepted as an unconscious commentary on the family character. Soon afterwards he married Josephine Niggel, the daughter of a schoolmaster and musician in a neighbouring village, and herself a skilled performer on both the piano and the violin. She was a woman of a highly sensitive and sympathetic nature, with a more than usually cultivated mind; and the two young people were in every way suited to one another.

Hubert von Herkomer, their only child, was born on May 26th, 1849, and at his birth his destiny was declared by his father in the words: "This boy shall be my best friend, and he shall be a painter." The speech was a prophetic one, and unlike so many well-intentioned



JOHN HERKOMER



ANTON HERKOMER

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predictions it was amply fulfilled. How thoroughly the latter part of it has been carried out the whole world knows, and certainly the first part was not less admirably realised. Father and son through many years lived a life of the closest intimacy and the most affectionate companionship; and when fame and prosperity came to the young man after the hard struggle of his boyhood he left nothing undone that would help to repay his father for the many sacrifices which this devoted parent had cheerfully made for the advancement of his only child.

When the boy was two years old, Lorenz Herkomer and his wife were induced by the troubled state of their native land to emigrate to America where John Herkomer, the youngest of the four brothers, had already settled. The money for the journey was raised by the sale of the house and land at Waal, and New York was reached after a weary six weeks' voyage in an indifferently equipped sailing ship. Then followed six years of anxious and disheartening toil. The two brothers lived together, first at New York, then at Rochester, and later at Cleveland, and by rough wood-carving and painting occasional portraits they managed to earn a slender livelihood. At Cleveland Mrs. Herkomer was able, by giving lessons in music, to add appreciably to the family resources, but, during the whole of this period, narrowness of means and the uncongenial nature of American surroundings were a source of real suffering to people who, for all their humble life at home, had never felt the pinch of actual poverty nor had ever known the want of sympathetic associates.

But in 1857 it became evident that another migration was inevitable. The climate of America, with its violent alternations of heat and cold, and its strong influence upon the nervous systems of people who were unaccustomed to it, was beginning to have so bad an effect upon the health of his wife and child that Lorenz Herkomer resolved to try his fortune in England. In the early summer of 1857 they landed at Southampton, and there, as the town seemed to them to have possibilities as a place of residence, they decided to remain. As matters turned out this decision was unfortunate, for there was no regular work to be got, and the old struggles began all over again. By occasional jobs at frame making, picture restoring, and other things that gave him no chance of showing his real powers the father made some small earnings, and his wife was able to contribute something by her music teaching; but the total was week by week to be reckoned by

shillings rather than pounds and there were many times that the family must have been hard pressed to keep afloat. But the quiet courage of husband and wife never failed, and by endless economies and sacrifices they managed to live through these years of trial, and to carry on the education of their son in the way they wished.

His character was now developing rapidly, and he was already in his restless energy and fondness for occupation showing the tendencies of his peculiar temperament. He had inherited from his father a love of craftsmanship, and from his mother an instinctive feeling for music, so that his time was divided chiefly between carving curious little figures and toys for his playmates and helping when he could with the musical pupils. For a few months only he went to a day school, but he was too delicate to continue his attendances there and his real training was obtained from his parents. His father devised for him a form of mental exercise that was not only ingenious but also peculiarly suited to a lad whose nervous activity was too great for his weakly body. He urged the boy to go daily to a stretch of wild woodland a little way off and, sitting there, to give up his thoughts to imaginative fancies which were each evening to be gravely discussed and their application to the problems of modern existence duly explained. This unusual kind of mind practice, carried out in this way, had many indisputable advantages. It gave the young dreamer the open air exercise which his health demanded, it helped him to observe nature and to appreciate her suggestions in the right spirit, and it encouraged him to think out abstract ideas with a correct notion of their bearings and true significance. With the control of a more mature intelligence to keep his fancies from becoming incoherent and to point the direction in which his mind should travel, the boy could not fail to profit by this special educational device.

It was not until he was in his fourteenth year that he received any conventional school teaching in the rudiments of Art practice. Then, however, he became a student at the local school of Art and went conscientiously through the whole of the absurd South Kensington routine as it was arranged in those days. He was set to do outlines from flat copies, studies in coloured crayons from life studies by Mulready, water-colour copies of landscape sketches by the master of the school, and was at the end of all this somewhat purposeless labour promoted to do chalk drawings from the cast. Uncongenial as much



*His Grace The Most Rev. Frederick Temple, D.D.
Archbishop of Canterbury.*

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of this work must have been, he was nevertheless able to progress far enough, during the time he attended the class, to gain a medal for one of his drawings.

The question now arose as to the profession that he was to adopt. His father still held to the idea, from which he never wavered, that the boy was to be an artist—a painter. But many well-meaning friends argued vehemently against this decision and pleaded the usual objections about the precariousness of such a profession. Others suggested the Ordnance Survey office as an excellent place for a youngster with a taste for drawing, and pointed out that a pension could be secured by thirty or forty years' service. An uncle and aunt who had come from Germany to live at Southampton as teachers of music declared that his chances of success as a musician were greater than he could ever hope for as a painter. But to all this advice and criticism Lorenz Herkomer turned a deaf ear. He had decided what was to be the vocation of his son and nothing would move him. The whole argument was ended at last by a happy accident. Suddenly there came, in 1865, from John Herkomer, who was still living in America, a commission for the carving of the six Evangelists in wood. These figures were to be life-size and copies of the work of Peter Vischer at Nuremberg. Here was at last a chance to take the boy to Munich to study Art while the carving of the figures was in progress, and there was, too, a sufficient advance of money on the commission to pay the expenses of the trip.

So with little delay passports were obtained—a necessary step because the Herkomers were now naturalised English subjects—and the father and son crossed by a steamer to Antwerp, and thence made their way to Germany. Directly they reached Munich the boy entered the preparatory school of the Academy, but was able to work there only for a week as the place was on the point of closing for the summer vacation. But during this week he finished a drawing which gained the highest approval of his teacher, Professor Echter, and secured for him the privilege of selecting from the studio any casts that he wanted to draw from during the summer months. With this practice at home, attendance at an evening life class, and constant study of the pictures by old and modern masters in the public galleries, he occupied well the time that he spent at Munich and added considerably to his store of knowledge.

This life at Munich, however, came to an end sooner than the

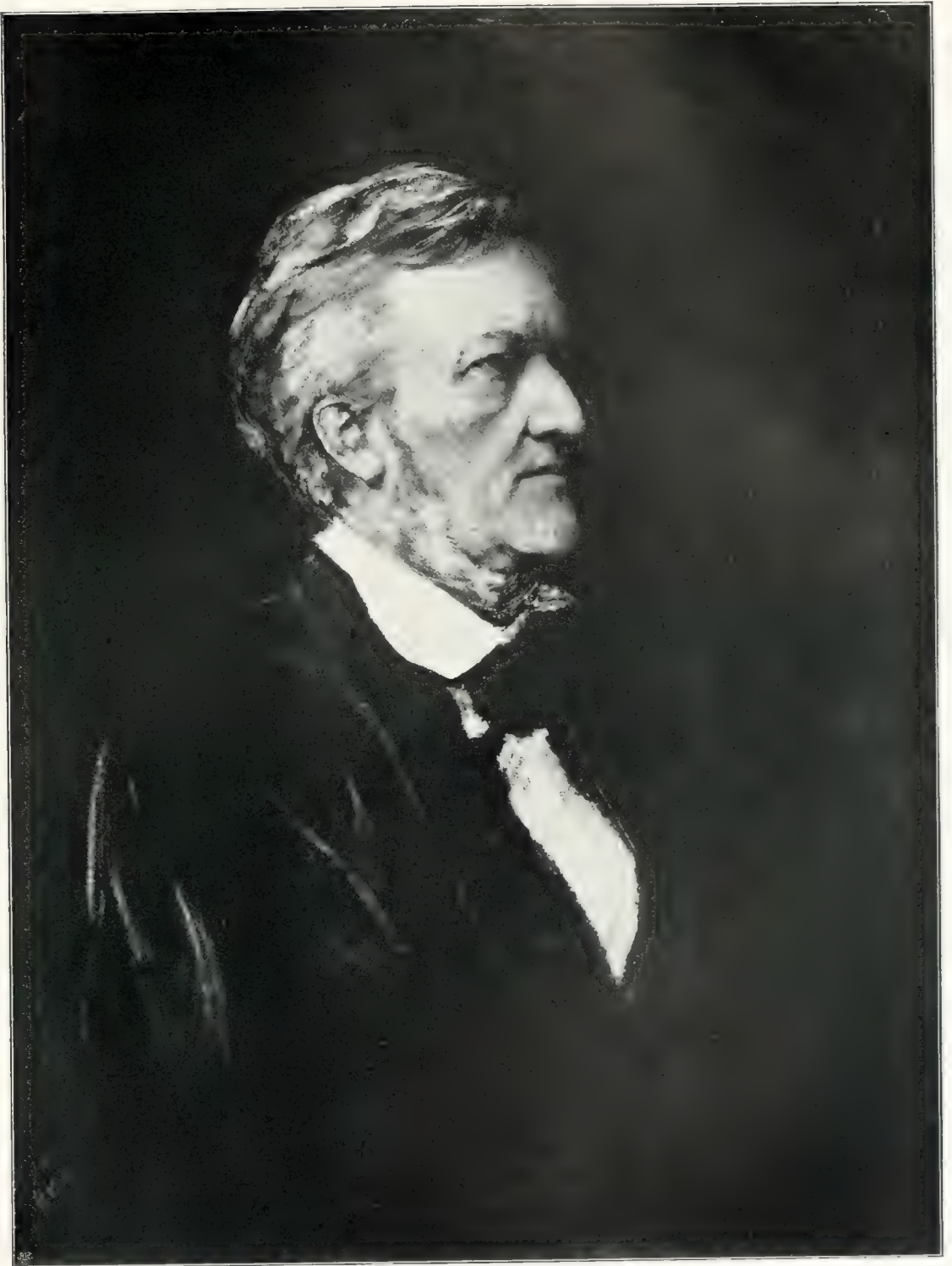
HUBERT VON HERKOMER, R.A.

Herkomers intended. They discovered one day that their passports had to be renewed at the expiration of six months and that they were obliged to make the renewal in England. To journey to Southampton for this purpose and then back again to Germany was out of the question, and, as non-compliance with the regulations meant forfeiture of their English citizenship, they were obliged to pack up the half-finished Evangelists on which the father was still engaged, and to start immediately for home. They returned with more hopes and better chances. Lorenz Herkomer had the carving of the figures to occupy him during the winter, and the son was able now to make some small additions to the family finances. He busied himself with pencil portraits of friends and acquaintances, and found other ways of turning profitably to account the experiences that he had gained in Germany.

The next step in his career was a momentous one. It was decided that he should be sent as a student to the South Kensington School, and should there go through the systematic training that he knew to be necessary. For the first time in his life he had to separate from his parents, but a temporary home was found for him with some good people at Wandsworth, who treated him as a member of their family and showed a good deal of sympathy with his industrious temperament. His first action at South Kensington was quite characteristic. When he joined the school he showed to the masters some of his Munich life studies which were received with the official disparagement that was at the time usually bestowed upon the efforts of any young beginner who did not conform to the Government pattern. He was told to start again in the Antique room and to see what he could do in the way of outlines from the casts there. In the Antique room he accordingly set to work with a considerable sense of injustice rankling in his mind. But one day he wandered into the Life room while the model was sitting, and found the temptation to try and evade the school routine too strong to be resisted. So he brought his easel in and began with all speed a drawing from life. Soon came the Registrar of the school who, as was his wont, fumed over such a gross breach of the rules, then Mr. Collinson, the master, who protested vigorously against audacity so unprecedented, and finally the head master, Mr. Burchett, was called to pass judgment on a student who could in this barefaced manner set himself in opposition to the whole Committee of Council on Education and their staff of teachers. Mr. Burchett,



THE REV. WILLIAM BOOTH
GENERAL OF THE SALVATION ARMY



RICHARD WAGNER

EARLY YEARS

who happened, Government official though he was, to be an artist of more than ordinary intelligence, looked first at the drawing then at the student, told him that he was ignoring the regulations, but wound up by saying that as his drawing was a good one he might stay where he was and go on with it. This was a triumph for the rebel, but the concession was in every way an encouragement, and put him on his mettle. It had the effect too of bringing him into close contact with men like Mr. Luke Fildes, Mr. Henry Woods, Mr. John Parker, and others now famous, who were then among the more advanced of the South Kensington students.

After some five months' study in London he returned to Southampton, organised a life class there in the autumn of 1866, and gave private lessons, as well, in drawing and music. In 1867 he had another term of work at South Kensington, when he fell under an influence—that of Frederick Walker—which has in greater or less degree affected his methods throughout the whole of his subsequent practice. Walker's "Bathers," which had just appeared in the Academy, and the many black and white drawings that he was then contributing to magazines, made an ineffaceable impression on young Herkomer, and in the arguments vigorously carried on in the Life room at South Kensington concerning the merits of Walker's work he was always enthusiastically engaged in defending the man who seemed to him to have started a new Gospel in Art. It was partly as a result of Walker's influence that he began at this time to make some attempts as an illustrator. At first he met with little success, but when he went back to Southampton in the summer of 1867 he got work as a cartoonist on a newly organized comic periodical, and a little later did a number of drawings for "Fun."

His whole time, however, was not given up to black and white work. In the following summer he camped out in a little village, called Hythe, near Southampton, and busied himself with landscape painting. Among the results of this trip were a couple of pictures that he exhibited soon afterwards at the Dudley Gallery; they were not well hung, but he sold one of them for a small price. He also drew some wood blocks of rustic subjects, one of which was published later on in "Good Words for the Young," a magazine which reproduced at that date a good many early drawings by men who have since made themselves famous. These blocks were instrumental in opening up for him a connection

that became most valuable to him in after years. He offered them to the firm of Dalziel Brothers, who not only bought them but asked him to send to them other examples of his work. There was a measure of promise and encouragement in these small beginnings, and things began to look brighter for the young artist. But during the following winter, which he spent at home, he saw very plainly that if he was to push his way properly in his profession he must make London his headquarters. His parents were at first opposed to such a step, but they came at last to see that it would be to the advantage of the lad to have the wider opportunities and greater facilities that life in London could provide. Southampton clearly had little to offer to a man who had to earn his living at Art. He did what he could, gave more drawing and music lessons, painted more portraits, and tried to sell wood blocks, without, however, finding much satisfaction for his growing ambition. He felt the need of closer contact with the publishers who had employment to offer, and he had no doubt that with this closer contact he could use his abilities in a profitable way.

So at last he was allowed to establish himself with a fellow student in a room at Chelsea, and to see what he could do with his capacities. His Chelsea existence seems to have been almost as unconventional as his camping-out at Hythe, but it was cheery and hopeful, and, though not without a full share of the disappointments that very few young artists can hope to escape, it soon began to be sweetened by solid successes. At first, it is true, money difficulties were pressing enough and there was for him a serious struggle to provide the means of keeping afloat. He did what he could in the way of drawings for the Dalziels, he worked at decorative stencilling on the walls of one of the galleries in the South Kensington Museum, he even applied for an engagement as a zither player with a troupe of Christy Minstrels. By various shifts and contrivances he managed to tide over the worst of his troubles, without letting his parents know of his anxieties, until at last he found himself fairly established on the path that promised to lead him to comfort and modest prosperity.

The change in his circumstances dates, really, from his first introduction to Mr. W. L. Thomas, the director of "The Graphic." That paper had just started, and young Herkomer saw his opportunity of getting from it work of more importance than any that he had done hitherto. He expended the greater part of his slender reserve of

IM WIKTSILAU'S
BY PERMISSION OF "THE GRAPHIC"





A GUARD-ROOM AT ALDERSHOT. (DRAWN IN 1870)

BY PERMISSION OF "THE GRAPHIC."



THE DRAYMAN

BY PERMISSION OF "THE GRAPHIC"



THE SPINNERS (Wood-drawing)

BY PERMISSION OF "THE GRAPHIC"



BLIND BASKET MAKERS (Wood DRAWING)

BY PERMISSION OF "THE GRAVE"

EARLY YEARS

money in buying a full page block and in paying for models. As soon as the drawing was completed—"Gipsies on Wimbledon Common," was its subject—he carried it to "The Graphic" office and submitted it to the director. To his delight it was heartily praised, accepted at once, and he was paid eight pounds for it. From that time forth his worst anxieties about money ceased. Work was always to be had, as "The Graphic" was open to him and would take all his best drawings at a good price; and the reputation he made by his contributions to a paper of so much importance was most helpful to him in other directions. One of the chief successes that he scored at this period was with a "Graphic" drawing of "Chelsea Pensioners in Church," the first idea for the picture which a few years later put him into the front rank of public favourites.

Meanwhile he was by no means forgetful of his intention to excel as a painter. Black and white gave him great opportunities of practice as a draughtsman and provided him with the money that he needed to help him on his way. It was by no means uncongenial work to him, for it was not wanting in variety, and it added to his experiences much that was of the greatest advantage in his professional career. But he was ambitious to express himself in colour, and to paint something that would give him a claim to attention as an exhibitor. A chance, that came to him in the autumn of 1869, of spending a few weeks in the country was eagerly seized upon, and he turned the time to good account by setting to work upon a large water colour of a pastoral subject, farm labourers hoeing in a field against a background of trees in rich autumn tints. This drawing he sent in the spring of the following year to the Dudley Gallery, where it was hung in the post of honour, and sold for forty pounds. Another important drawing which also brought a good price was at the same gallery in 1871—it was the outcome of a summer excursion to a small fishing village on the Normandy coast—and as a consequence of the attention it excited the artist was invited to become a member of the Institute of Painters in Water Colours. He painted, too, a water-colour version of his "Chelsea Pensioners in Church," for Mr. W. L. Thomas.

These successes made a very appreciable addition to his income from illustrative work, and enabled him not only to give material assistance to his parents but also to put by money enough for a six months' stay in Germany with his father during the spring and summer

of 1871. This visit to their native land contrasted pleasantly with the journey that father and son had undertaken to Munich a few years before. They chose on this occasion the Bavarian Highlands as their stopping place, and lodged in a peasant's house in one of the most picturesque parts of that fascinating country. To both of them the life there gave the keenest pleasure. The elder man was able to feed to the utmost his romantic fancies in the impressive surroundings of the forest, and the son found himself in the midst of a wealth of pictorial material that was of the most excellent quality and full of novel possibilities. He began at once a couple of water colours, and soon after started a picture in oils; and he set to work as well on a number of black-and-white drawings. These drawings found immediate purchasers when he returned to England, but the picture he was dissatisfied with, and, though he had at first intended it for exhibition, he decided on the advice of his friend H. Stacy Marks to destroy it.

His savings during the winter amounted to about £200, so he felt that a repetition of the Bavarian visit would be quite justifiable. Accordingly the summer of 1872 saw him again established in the village where he had found so much to delight him the year before; and this time he was accompanied by both his father and mother. He had made up his mind to paint a large picture with which he hoped to ensure his first appearance as an oil painter at the Royal Academy. The subject and even the title of this picture he had decided upon beforehand; and he had already designed the whole composition from his memory of the places and things which he had studied during the previous visit. He knew exactly where to look for the details that he needed, and as he came to his work with a well-reasoned-out conviction about the way in which he intended to treat it, he was able to carry it through with a very considerable amount of success. The motive he had selected—well expressed in the title, "After the Toil of the Day,"—was inspired by his love of Walker's pastorals, and despite the change of setting from the rural districts of England to those of Bavaria, there was a good deal of Walker in the sentiment at which he aimed, and even in the technical methods he employed.

When he got back again to London in the autumn the picture was far advanced, and it was completed by the end of the year. A lucky accident—a chance meeting with a man who was interested in artists and their work—brought Mr. C. Mansel Lewis to the Chelsea



ABENDBRODT



DER BITTGANG

EARLY YEARS

studio, and he promptly bought the large canvas for £500, and gave the painter a commission for another picture. This was not only a very welcome windfall but it was also the beginning of an intimate friendship that has continued to the present day. It marked definitely the end of the striving and anxiety which had overshadowed young Herkomer's boyhood, and lifted him at the age of twenty-three into a position of solid comfort. He was for the first time in his life the proud possessor of a banking account, a man of substance with money at his command and bright prospects for the future opening up before him.

He decided, on the strength of this considerable accession to his resources, to carry out immediately a plan, that he had been maturing for some little time, of settling down in a house of his own with his parents. While his earnings had been uncertain, and his income had been too small to bear the strain of providing for others, neither his father nor his mother would give up their work at Southampton or listen to his persuasions that he should take the responsibility of the home on his shoulders. But now that the arrangement he suggested had become possible without any fear of hampering his career they were willing to gratify his wish that they should be again united. So a cottage was taken at Bushey, near Watford, a place chosen because its nearness to London would allow him to keep in touch with the centres of artistic interest; and there in 1873, the old sympathetic existence was renewed. The probationary period of his Art life was completed. It had been lightened in every possible way by the devotion of a singularly earnest and self-sacrificing couple to their only child, and now that there seemed to be in store for him almost certain success, his anxiety to repay to his parents some part of the great debt that he owed to them can be well understood.

CHAPTER III

YEAR BY YEAR. 1873-1889

THE year 1873 deserves particular note because it marks not only the ending of his boyish strivings and early privations, but also the beginning of a more responsible and independent life. In the spring of that year he made his first appearance at the Royal Academy with "After the Toil of the Day;" a few months later he brought his parents to Bushey and undertook definitely the duty of providing for them in their old age; and at the same time he entered upon the cares of married life. This marriage was not fortunate, as his wife broke down in health almost immediately, and after continuous illness died of consumption in 1882 leaving two children, a son born in 1874, and a daughter born two or three years later. But despite his domestic anxieties and the many interruptions that they necessarily brought about in his work, this period was very important in the artist's life. It saw the production of some of his most famous pictures and covered the transition between the promise of his early manhood and the solid accomplishment of his maturity. When it ended he was a man with an assured position, honoured in England and abroad, and well able to make his commanding influence felt in the politics of Art.

He had nothing to send to the Academy in 1874. The dangerous illness of his wife in the spring had prevented him from undertaking anything on an important scale, and as he spent the summer with her in the Bavarian Alps he was able to do little until he returned to England in the autumn. But then he felt he must make a special effort or run the risk of losing the reputation that he had already earned. He had for some while been considering the possibility of painting a large composition, a development of his "Graphic" drawing of the "Chelsea Pensioners in Church," and against the advice of many of his friends, who thought the subject unsuited for pictorial treatment, he decided that this should be his next great undertaking. There



After the Soil of the Day.

was, however, little time in which to get it done if he was to have it ready for the coming exhibition at the Academy. December had ended before he could begin work, and with a bare three months remaining he had to face one of the most exacting tasks that he had ever set himself. Moreover the anxieties of the past year had seriously affected his health and he was by no means in good trim for a venture which needed the most robust energies.

But with his characteristic confidence in his power to overcome difficulties he allowed nothing to divert him from his intention to make this picture in every way a memorable assertion of his best capacities. The manner in which the painting was carried out is interesting as a revelation of his methods at that time, and his own description of its gradual building up in his little studio at Chelsea is well worth quoting for the light it throws upon his strange personality. "It is probable," he says, "that there was never a picture so important worked out in such a way. No design was made of the groups, and no measurements taken of the architectural perspective. On the raw canvas I sketched the central (dying) figure, and the big man on the seat in front of him. I merely guessed at the probable correct sizes and distances between the figures. Then came the figure next to the central man, the one that looks into his face, alarmed, and touches his arm to see what the matter is. Then the figure next to the bald-headed man in the front seat and so on. I always had two men together to see how one face came against the other. It must be told that there was no oil-colour ground on the canvas: it was a piece of unprepared linen, with nothing but a coating of size. Each figure was sketched on it with zinc-white mixed with paste, using water-colour lamp-black and raw sienna for the outlines. This produced that dry, fresco-like appearance, but it was too absorbent and necessitated the use of much medium to secure the paint on the canvas, as the ground drew out too much of the binding material in the colours. It was not until it had been soaked with medium five or six times, back and front, after it was finished, that the paint ceased to chip in places."

It is surprising that a composition arranged in such an apparently haphazard fashion, and worked out from sketches only without a preliminary cartoon, and without any comparison of the actual canvas with the place it represented, should have been so happy in its effect. Even the architectural background, with its problems of oblique perspective,

was all drawn by instinct and without any assistance from scientific rules. As the artist puts it: "I sat and looked at the background until I was sure of the direction of its lines. Strange to say, my eye did not mislead me, and every man in the picture, front and back, found his correct place in the composition." The whole thing, indeed, was an expression of a peculiar power of observation joined with a rare ability to remember things seen and studied. It was only in accordance with the family reputation that the artist should have worked in the way he did—that "those Herkomers never did anything like other people" was as applicable to his methods of dealing with "The Last Muster" as it was to his father's disregard of local tradition when many years before he built the little house in his native Bavarian village.

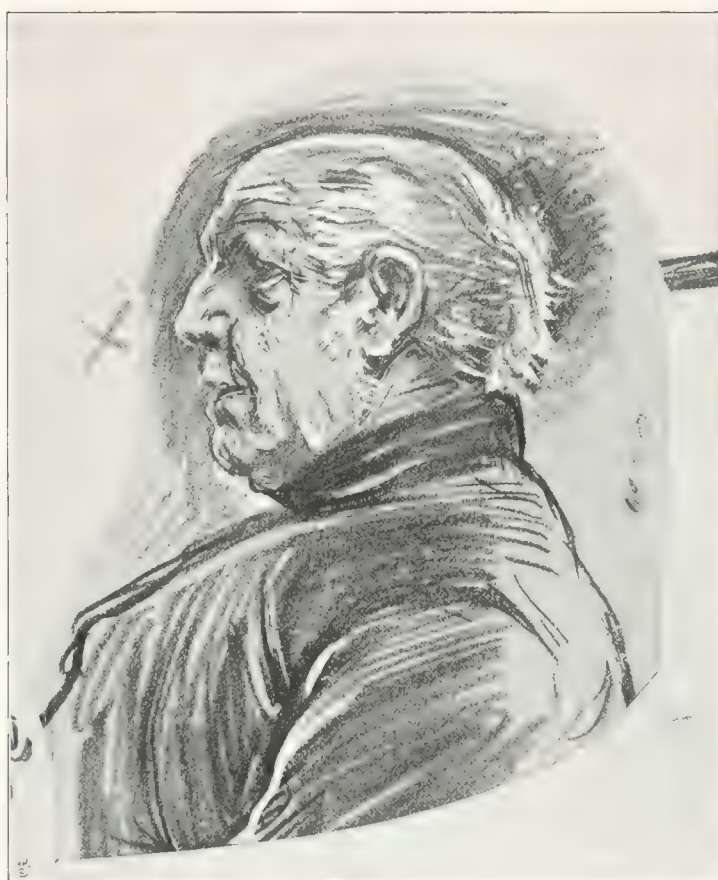
However, the unconventional devices employed in the painting did not interfere with the success of the picture. When, after three months' steady labour, it was completed, there was no difficulty in finding a purchaser for it, and it was promptly sold for £1,200. To the man who had produced it even this practical proof that his work had not been in vain seems, oddly enough, to have brought only incomplete satisfaction. He was smarting under a sense of disappointment that he should have failed to have acted up to his most cherished convictions. For the first time since his early student days he had missed the Walker atmosphere. The struggle he had gone through in dealing with a subject so complicated had somehow parted him from the romantic school of which he had been hitherto a faithful follower, and had forced him into reliance upon his own individuality. He had not given himself time to linger over graces of style, but had been obliged to trust to his own robust instincts, and to put things down broadly and directly without thought of anything save the necessity for making the scene he had chosen for representation as real and convincing as possible.

But any fancy he may have had concerning the wisdom of subordinating his personal manner to that acquired artificially by his affectionate study of Walker's works, was dispelled only a few days after he had sent "The Last Muster" to the Academy. He received letters from two members of the Council—one a friend, the other a stranger to him—telling him that his picture had been greeted by that unimpressible body of judges with rounds of applause. Such a mark of appreciation is rarely bestowed even upon an artist of long-tried popularity, and, offered as it was to a young and almost unknown



TWO CENTRAL FIGURES IN "THE LAST MUSTER"

BY PERMISSION OF "THE GRAPHIC"



STUDY FOR A HEAD IN "THE LAST MUSTER"

FROM THE FIRST DRAWING DONE FOR "THE GRAPHIC" OF THIS SUBJECT

outsider, it was a most significant and gratifying proof that his claim to attention was regarded by his seniors in the profession as something quite indisputable. When the Exhibition opened, this professional verdict was amply ratified by the public, and the artist, who, it must be noted, was not yet twenty-six, found himself ranked at once among the chief of the popular favourites. He had the more reason to be proud of his success because the very existence of his picture was due to an obstinate adherence to his own choice despite the advice of men of far greater experience, and in the face of many prophecies of failure from the friends who did not realise how thoroughly he knew what he could accomplish. He had, as one friend, G. J. Pinwell, told him, "done the right thing at the right time," and had fully justified his faith in the subject that he had chosen.

The way in which he used this sudden accession of popularity would have done credit to an artist who had by many years' study of the chances of his profession learned exactly how to avoid the risks which success brings with it. He might at his age have been expected to act like other young men in a similar situation and to commit himself to the pursuit of the fashion that he had created. From the public point of view pathetic pensioners were his line, and by painting them, and them only, for years to come he might have secured a very comfortable income. But he knew his own nature well enough to understand how much he would chafe under any restriction laid upon his artistic freedom, and he had the foresight to look into the future beyond the limit of the possible variations on the "Last Muster" theme. He had, too, the ambition to be known as something more than a specialist in chapels and red coats. So at once he turned his back upon Chelsea Hospital and reverted to Bavaria for his next year's picture, "At Death's Door;" and in the same part of the world was laid the scene of another large canvas, "Der Bittgang" which, with a portrait of "Mrs. Henry Mason," was exhibited at the Academy in 1877.

It was not until 1878 that he painted another English subject. Then he was represented at Burlington House by a large composition, "Eventide," a group of old women sitting round a table in one of the wards of the Westminster Workhouse. Its strength and directness, and its homely pathos, made it almost as popular as "The Last Muster," and it can still be reckoned as a wonderful assertion of his power to treat an everyday motive with originality and freshness. A short time

before he exhibited this picture he painted a water-colour portrait of Richard Wagner, which is still considered one of the best likenesses extant of the great composer. It was produced under considerable difficulties, without proper sittings, and chiefly from memory, but it is unusually happy as an impression of a face that was in form and modelling more than ordinarily complex.

The chief event of his life at this period was, however, the startling success of his appearance in the Paris International Exhibition. He sent there two pictures, "The Last Muster," and "After the Toil of the Day," and to the first of these was awarded one of the two Medals of Honour gained by artists of the British School. This was a rare triumph for so young a man; and it was made doubly significant by the fact that by the voting of the International jury he was actually placed first on the list of European painters who were considered worthy to share between them the ten medals allotted for distribution among the countries represented at the Exhibition. This distinction could not fail to be intensely gratifying to a worker so ambitious and so devoted as he was to his profession, and yet it came to him at a moment when he was scarcely in a condition to enjoy it. Domestic anxieties and overwork had broken down his health, and in the autumn of 1878 he was prostrated by an attack of brain fever that for many weeks put an entire stop to all thoughts of work.

But when with convalescence came fresh energy and renewed hopes, he was soon back in harness again. One of the first things he did was a water-colour portrait of Tennyson, whom he painted during a stay at Farringford. The poet was far from a willing subject—his greeting to the artist when he arrived was indeed, "I hate your coming; I can't abide sitting:" but the two men, both enthusiasts and lovers of nature, found that they had many sympathies in common, and to Hubert Herkomer the visit was both memorable and delightful. He was fascinated by the personality of his sitter, and the picture he painted reflects in a fashion most interesting the effect that Tennyson had upon him. It is, like the Wagner portrait, a summary of characteristics, a mental record rather than an exact statement of plain facts; but it was heartily praised when it was exhibited at the Grosvenor Gallery in 1879 at the same time as his "Light, Life, and Melody," a water-colour measuring seven feet long and more than five feet high.

In the spring of 1879 he betook himself to Wales with the intention



John Ruskin

of combining a complete change of scene and manner of life with the development of a scheme for attacking out-of-door subjects in an exhaustive way. With his friend, Mr. Mansel Lewis, he camped-out near Capel Curig in a tent that had been specially constructed to serve as both a living room and a studio; and despite a full share of those varied experiences which are inevitable in life under canvas, he finished the landscape that he exhibited at the Academy next year under the title "Wind-swept." Then came a commission from King's College, Cambridge, to paint the portrait of Lord Stratford de Redcliffe, by which he was represented at the Grosvenor Gallery in 1880, and in June, 1879, he was elected an Associate of the Royal Academy by a majority of one vote only over Lady Butler, who as Miss Elizabeth Thompson, the painter of "The Roll Call," was at the moment deservedly popular both with artists and the public. In July he went to Germany to visit his parents who had a year before returned to their native land and had settled at Landsberg am Lech, in Bavaria, not far from the place where so many members of the family had been born. This was the last time he saw his mother; she died suddenly on the following Christmas Eve. As a memorial to her he bought the house in which her last days were spent, and built beside it the tower known as "Mutterthurm," which is now his residence during his periodical visits to the home of his ancestors.

The first piece of work he undertook after he came back to England was a water-colour portrait of John Ruskin; but while he was abroad he had completed a large oil picture, "God's Shrine," which went to the Academy in 1880 with "Wind-swept," an important drawing, "Grandfather's Pet," and several smaller works. He also turned his attention to etching and mezzotint engraving, so that he was able to vary his occupations very considerably, and to attract notice by his success in forms of art work which he had not hitherto attempted. His engraving of "Caller Herrin'" by Sir John Millais gained from that famous artist the highest praise as an exceptionally happy interpretation of a picture that called for very sympathetic and intelligent treatment. It was distinctly an achievement for an engraver who had taken up reproductive work without any special preparation and as an addition to his many other responsibilities.

Another expedition to Wales occupied the spring of 1880. The same picturesque spot, in the neighbourhood of Lake Idwal, that he

HUBERT VON HERKOMER, R.A.

had visited before, was chosen, and accompanied by his father, who had returned from Germany, he spent some ten weeks encamped amid the most romantic surroundings. During this period he painted the impressive landscape "The Gloom of Idwal," which appeared, with the Ruskin portrait, at the Grosvenor Gallery 1881. His picture for the 1881 Academy was finished a few months later; it represented the scene at the gate of Portsmouth dockyard when the news arrived of the loss of the training ship "Atalanta." This canvas, which was called "Missing," he has since destroyed because he felt dissatisfied with its technical qualities. The spring of 1881 saw him once more on his familiar Welsh painting ground and at work upon yet another great landscape subject, to which he gave the title "Homewards." It was carried out under rather serious difficulties as his hut had to be set up on planks laid across a mountain stream, and more than once while the work was in progress, floods threatened to sweep away the studio and everything it contained. Fortunately no accident happened to prevent the completion of the picture which went in due course to the Academy in 1882.

It was at this moment in the artist's life that the opportunity came to him to make portrait painting a regular and important part of his practice instead of the occasional digression from his ordinary methods of working which it had been hitherto. During the previous ten years he had scarcely contemplated the possibility of competing successfully with the artists who had given themselves up entirely to portraiture, but as his reputation grew he had so many applications from people who wished to sit to him, that he felt impelled to yield to what was apparently a general demand. It has always been his custom whenever he has taken up some fresh branch of his profession to assert his fitness for it by some striking display of his technical strength, and it was in accordance with this custom that he sent to the Academy in 1882 his astonishingly masterly portrait of Archibald Forbes, the noted War Correspondent. This picture made an extraordinary stir by its forcible presentation of character, and had the immediate effect of crowding Hubert Herkomer's studio with men who were anxious to be handed down to posterity in the same decisive fashion. With the "Archibald Forbes," he showed at the Academy "The Rev. W. H. Thompson, D.D., Master of Trinity College, Cambridge," and another portrait; and he had at the Grosvenor Gallery in the same year the



PRESSING WEST
IMMIGRANTS IN CASTLE GARDENS, NEW YORK, ON LANDING



LIGHT, LIFE, AND MELODY



GOD'S SHRINE

excellent half-length of his father, Lorenz Herkomer, in working dress, and three other canvases of the same order. From this time onwards portraits have occupied the greater part of his time; he has painted a remarkable series of them during the last twenty years.

An immediate result of this new departure was a journey, in the autumn of 1882, to America, where a number of commissions awaited him. Some eight or ten portraits were the result of this visit, which, however, was brought suddenly to an end by bad news about the condition of his wife who was wintering at Vienna. On his arrival at Liverpool the news of her death awaited him; he hurried at once to Vienna, and then with his family returned to take up his life again at Bushey. There he had ample occupation to divert his thoughts from his domestic troubles. Two of the greatest schemes of his life had been put in train before he started for America, and these, the creation of his Art School and the building of a great house which should stand as a record of and a memorial to the family abilities, called now for his fullest attention. The idea of organising a school that should be unlike any existing institution of its kind had been settled some while before and the buildings had been in progress during his absence; the house project had been a family tradition to which he had resolved to give form. He had his father beside him to work out the wonderful wood carvings which were to be the glory of the interior, and he induced his uncle, John Herkomer, to come back from America and to give assistance in the joint undertaking. Another uncle, Anton Herkomer, the weaver, was also called upon to provide the hangings and decorative accessories which were needed to make the whole thing complete. These two schemes call for mention here in the chronological account of his activity, their particular details will be dealt with more fully in later chapters.

In 1883 he was represented at the Grosvenor Gallery by a small Bavarian picture, "Words of Comfort," and five portraits, one of which was an excellent three-quarter length of Herr Joachim, the violinist; and at the Academy by "Natural Enemies," a group of Bavarians quarrelling in a beerhouse, and by portraits of "Hans Richter," "Sir Richard Cross," and "B. Samuelson, M.P." Many more portraits were divided between the two galleries in the following year; and he also exhibited at the Academy a large figure picture, "Pressing to the West," emigrants in Castle Garden, New York, a subject which he had

studied during his recent visit to America. This canvas was welcome because it showed that he had lost none of his earlier power of handling complicated and elaborate compositions, and had not forgotten how to appeal to popular sympathies without any descent to clap-trap sentiment. There was no lack of sturdy reality in his treatment of the subject, but the picture was as free from brutality as it was from theatrical suggestion.

He turned again to landscape in the spring of 1884 when, he set up his painting tent, with his father and Mr. Mansel Lewis, near Portmadoc in North Wales; and there he chose the subject for "Found," the canvas which a year later was bought by the trustees of the Chantrey Fund. In August, 1884, he married Miss Griffiths, whose devoted care for his first wife and his children had endeared her to the whole family. This union was a most happy one, and, helped by the companionship of a rarely sympathetic nature, he found himself endowed with renewed energy, and encouraged in the highest flights of his ambition. It was, indeed, in response to the prompting of his wife that he painted—to show what he could do with a woman's portrait—the famous picture of Miss Katharine Grant, sometimes called "The Lady in White," that created a great stir when it was shown at the Academy in 1885. An even more enthusiastic welcome awaited it later on at Berlin, and from Berlin it went successively to Vienna and Munich, attended everywhere by an absolute chorus of praise. It provided an emphatic justification of his versatility, and added yet another triumph to the list of great achievements that he was industriously compiling. He had been prominent as an exhibiting artist for only a dozen years, and in that time he had scored almost unprecedented successes with his "Last Muster" as an example of his subject painting, "The Gloom of Idwal" and "Found" among his landscapes, the "Archibald Forbes" as a portrait of a man, and the "Miss Katharine Grant" as that of a woman; he had, too, taken rank with the best workers of the time as an illustrator, a water-colour painter, an etcher, and a mezzotint engraver. His record was already an extraordinary one, and he could feel that he had by his own exertions earned an indisputable place in the history of Art.

A gratifying proof of the estimation in which he was held came to him from Oxford in the early summer of 1885, when he was elected Slade Professor and appointed to a post that had been for a long



The Lady in White

By the artist's studio

succession of years filled by John Ruskin. Such an opportunity of putting into words his thoughts about his work was one that he completely appreciated, and as his stipulation for freedom in his choice of subjects for his lectures was readily accepted by the University authorities, he received this fresh addition to his obligations with real pleasure. But in the interval between his election and the delivery of his inaugural address in the autumn he had a vast amount of work to get through. He had made arrangements for an exhibition of small pictures and drawings which was to be held in November in the Galleries of the Fine Art Society, and for this he had to prepare some forty works. Most of these were painted during a stay of two or three months at Ramsau in Bavaria, and when he came home to commence his professorial duties at Oxford, and to receive the degree of Master of Arts and the Honorary Fellowship of All Souls College, which were then and there conferred upon him, he brought back with him the practically complete material for this exhibition of "Life and Work in Bavaria's Alps."

On the eve of the opening of this show of work produced under the inspiring influence of new and happy domestic ties there fell upon him a blow that was made doubly severe by its tragic suddenness. He returned home on the evening of a day spent in supervising the hanging of his pictures in the gallery, and was met at the station by his doctor, who warned him that Mrs. Herkomer was dangerously ill. When he reached his house a few minutes later he found that she was dead. He had known that she was suffering from heart disease, but her condition was not thought to be serious; indeed one of the chief London specialists whom she had consulted only a few days before had pronounced her quite able to accompany her husband on a visit to America that had been planned for the winter months.

It was characteristic of his temperament that he should have found his best consolation under this shock in an almost feverish accession of activity. He would not allow himself a moment to brood over his troubles, but kept his mind occupied to the fullest extent with fresh undertakings and with work of all kinds. The visit to America was not abandoned, and in December he arrived at New York with his father. There the strain of all he had gone through during the past few weeks told upon him, and for a while he was seriously ill. But as soon as he had been nursed back into health again

HUBERT VON HERKOMER, R.A.

he took up his abode at Boston, where a whole array of portrait commissions awaited him. These kept him busy until the following May, when he returned to England to fulfil engagements even more numerous and exacting. Some idea of the way in which he laboured during the year 1886 may be gained from the fact that in twelve months he painted thirty-four portraits and yet found time to push on the many schemes in which he was actively interested. One of the pictures that he brought back from America was "The Lady in Black," an even more successful technical achievement than the famous painting of Miss Grant. It was at the Academy in 1887 with the portraits of "Sir Edward Watkin, Bart. M.P.," "Lieutenant-Colonel Sir Archibald Campbell," "Briton Riviere, R.A.," and "H. M. Stanley, Esq.," and a subject picture, "The First Born." At the Grosvenor Gallery in the same year he was represented by portraits of "The Rev. Canon Wilberforce, M.A.," "The late Professor Fawcett," and "Francis Buxton, Esq." He did not exhibit there again.

There was the same rush of work through 1887. Portraits seemed again to occupy the whole of his time, and yet he did not hesitate to undertake fresh responsibilities. Among other things he pledged himself to paint, for another exhibition in the galleries of the Fine Art Society, a series of forty water-colours illustrating subjects round about his home at Bushey. This task could only be accomplished by imposing upon himself an almost impossible strain. "Many and many a day that summer," he says, "did I rise at four in the morning and go out sketching until seven; then take breakfast, and catch the eight o'clock train to town; paint three sitters there, and return in time for an evening effect in Bushey." But he got through it all with complete success, and had his usual array of canvases to show in the spring of 1888. At the Academy that year he was represented by seven portraits, among which were those of "Sir John Pender," "The Rev. the Master of Trinity College, Cambridge," "The Right Hon. the Speaker," "Lord Herschell," and "His Grace the Archbishop of Canterbury," and just before the Academy opened, the series of drawings, "Around my Home," appeared at the Fine Art Society's rooms. To the New Gallery he sent five pictures, the most important of which were the portraits of "F. C. Burnand" and "The Marchioness of Tweeddale," and the family group, "My Father and my Children." In April and May, 1888, he found himself able to



"ENTRANCED IN SOME DIVINER MOOD,
OF SELF-OBLIVIOUS SOLITUDE"



LADY EDEN

make a break in his professional engagements, and to give up some of his time to the performances of his musical play, "The Sorceress," the first of those experiments in theatrical art into which he threw himself for a while with all his habitual enthusiasm.

But all this excessive and almost unnatural activity proved insufficient to dull his craving for a happy and properly ordered domestic life. The desire for sympathetic companionship had always been strong in him, and he saw that for the want of it he was daily drawing nearer to a dangerous collapse. To add to his anxieties, his father's health was visibly failing, and he was tormented by the conviction that the intimate and affectionate association which had endured without a break for so many years must end within a few weeks. Lorenz Herkomer died at the end of July. His last days, however, were cheered by the knowledge that what he had long desired had at last come to pass, and that Miss Maggie Griffiths, who had been since her sister's death the guiding spirit of the Bushey household, had consented to become his son's wife. The summer of 1888 brought, indeed, to Hubert Herkomer one of the most vivid of those repeated juxtapositions of pain and pleasure that he has experienced during his life. Many times before his greatest successes had come to him at moments when he was enduring the acutest suffering of body or mind; and now, in the midst of his grief at the loss of a parent whom he idolised, the prospect of a new era of happiness had been suddenly opened up to him. The marriage took place quietly on the 2nd of September in the Tower at Landsberg; and to avoid clashing with the English law, he had, with the assistance of the Mayor of that town, previously resumed those rights as a German citizen, which he had forfeited in his boyhood when he was naturalised as a British subject.

A month later he was back again in England, and immediately he began work upon a large picture, "The Chapel of the Charterhouse," which he had been thinking about for some years. This was the chief work by which he was represented in the 1889 Exhibition of the Academy, and it is to be reckoned among the greater achievements by which the periods of his career have been marked. It was bought by the trustees of the Chantrey Fund, and, with his "Found," now hangs in the National Gallery of British Art. He had eight pictures altogether at Burlington House that year, among them his portraits of

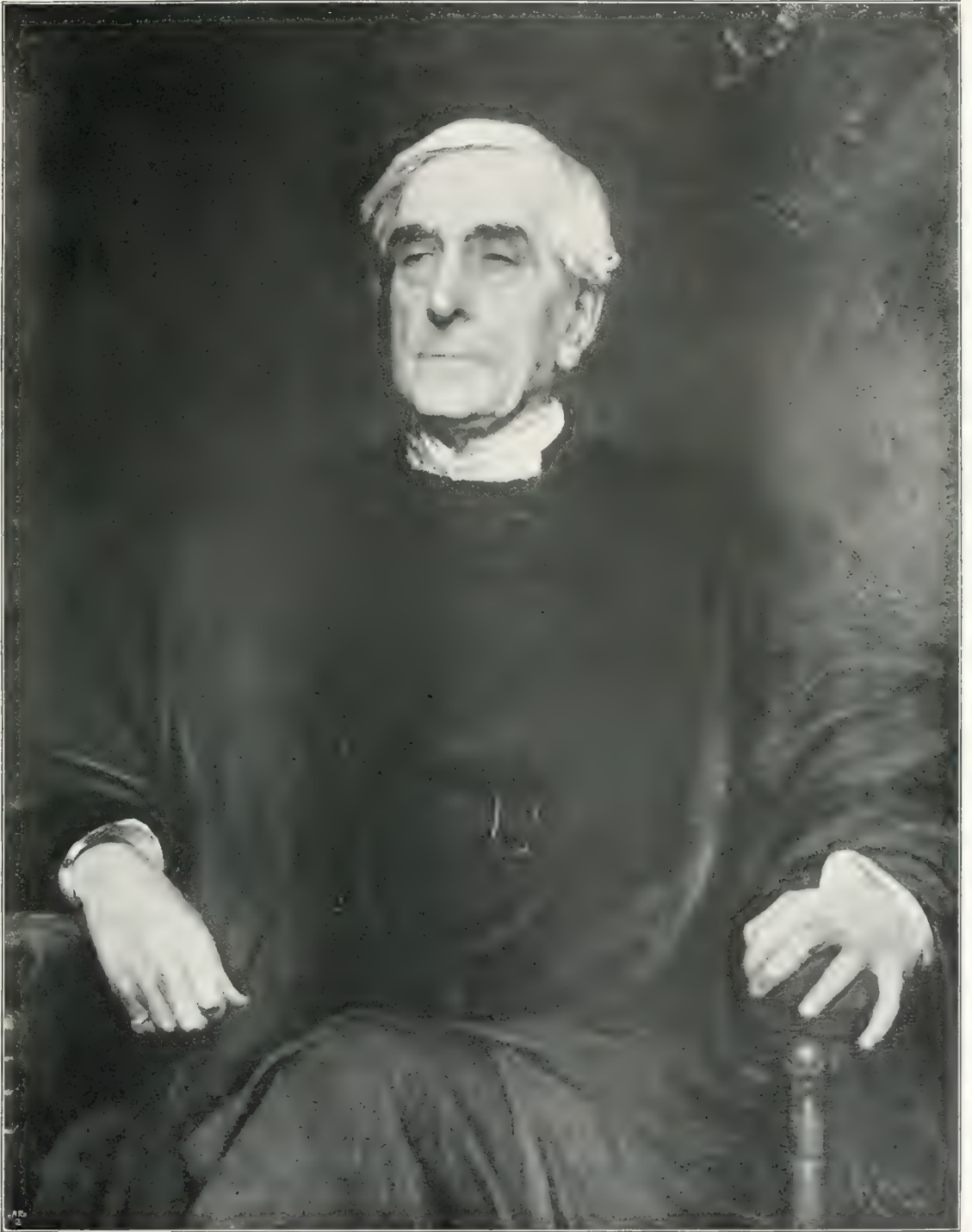
HUBERT VON HERKOMER, R.A.

"Lady Eden," "Mrs. Gladstone," and "Joseph Ludwig," the musician. It was also in 1889 that he undertook his second dramatic experiment, and produced his "Pictorial Music-Play," called "An Idyl." The music for this he himself composed and scored; he had begun it during his visit to Germany in the previous summer, and he worked at it steadily in his spare moments during the winter of 1888-89. Meanwhile he was having additions made to the little theatre that had been devised for the performance of "The Sorceress." A stage forty feet deep was erected, and a staff of assistants was entrusted with the preparation of the scenery. In the representations of the play he received invaluable aid from Dr. Hans Richter, who entered heartily into his project, and, as conductor of the orchestra, did much to ensure the success of the entertainment. The company was, with a few exceptions, selected from the students in the school at Bushey, while the Professor himself acted as stage manager and general supervisor, and played one of the leading parts. Nine invitation performances were given of "An Idyl," which were witnessed by some fifteen hundred people, three charity performances for the benefit of the local Village Nurse Fund followed, and one extra one, to which the Bushey folk were invited, completed the series. The whole affair was a remarkable testimony to the adaptability and ingenuity of a man with an irresistible craving to find new ways of expressing himself. It began in an idea of a little family festivity, and developed as it went on into a serious artistic effort, highly elaborated and marked by an astonishing amount of technical research. Like so many of his other undertakings, he could not leave it incomplete. It had to be something peculiarly original, and it had to be carried to the utmost lengths of fanciful contrivance.

With this year may be said to have ended the strife and anxieties of Hubert von Herkomer's life. Since he first came to Bushey in 1873 he had undergone many trials and had endured troubles that would have shaken the spirit of a less self-reliant man. He had seen the dearest companions of his younger days pass away one by one, and had suffered under the breaking up of associations which were woven into his very existence. Meanwhile he had been doggedly fighting his way to a place among the most famous of the art workers whom the nineteenth century has produced. Success after success had come to him in his profession, his influence had made itself felt in all



LORD KELVIN



THE LATE REV. W. H. THOMPSON, D.D.
OF TRINITY COLLEGE, CAMBRIDGE

YEAR BY YEAR. 1873-1889

sorts of directions, and the recognition of his powers had become an article in the faith of the art world in which he figured as an assured leader. He had taken his place definitely and securely, and in his new and happy home life he was finding just what he needed to bring out all that was best in his nature. He had no longer any hard bargains to drive with a fate that demanded of him an equivalent in suffering for every gain made by him in his career. He had paid the price in full, and now the future that he could foresee was without a cloud.

CHAPTER IV

YEAR BY YEAR. 1890-1901

THE period extending from the end of 1889 to the present day has by no means been marked by any diminution in his activity. The craving for work, which was his greatest solace in time of trouble, became, if anything, even more apparent when under the new conditions of his life all the old anxieties disappeared. There was nothing to distract his attention now from the many projects that were in his mind, and he could throw himself heartily and hopefully into the occupations that promised to give him results worth striving for. He had already, it must be remembered, very full responsibilities in connection with the schemes that had been started during previous years, there was the school which was now growing into a very important and vigorous institution, the house had been commenced and his constant supervision was needed at all stages of the building operations, he still held the Slade Professorship at Oxford, and there was a steadily increasing demand for his pictures and portraits. His time was to all appearance completely filled, yet he did not hesitate to set himself new tasks and to launch out into fresh experiments.

During 1890 he went on with the theatrical performances which he had inaugurated with so much success two years before. Soon after the representation of "An Idyl" he set to work upon another piece of the same type, an opera of his own composition, but he decided at the last moment to produce instead an adaptation by Mr. Alfred Berlyn, of François Coppée's "Le Luthier de Cremone." This adaptation, which was called "Filippo," was performed twice, in 1890 and 1891, with the Professor in the title rôle. It was to play this part that he made the startling change in his personal appearance that is to be noted in the later portraits of him. Up to 1890 he had worn a heavy beard and moustache, but these were sacrificed to the exigencies of the play, and a clean-shaven man he has remained ever since. The last of this series of representations at the "Herkomer Theatre" took



DER HOLZKNECHT



PROFESSOR VON HERKOMER AS "GASTON BOISSIER"

place in 1893 when a piece called "Gaston Boissier" was presented. It was specially written by Mr. W. L. Courtney, with music by Miss Marie Wurm, and was staged for six afternoon performances during the month of January. Just a year before—on January 28th, 1892—the Professor had delivered at the Avenue Theatre a lecture on "Scenic Art" in which, following his usual habit, he set before people who were interested in the subject the results of his investigations, and advanced for the benefit of others the theories about stage reform which he had based upon his experiences and experiments. This lecture made a considerable stir, and led to a good deal of argument among theatrical experts, who were ready enough to criticise the temerity of an invader into their particular domain. It had, however, a real value as an avowal of convictions that had been tested in actual working, and it opened up many new lines of thought on the question of stage effects.

He had five pictures in the 1890 Academy Exhibition, a large landscape with incidental figures which was called "Our Village," and four portraits. The landscape was painted within a few yards of his house at Bushey, and was very successful as a rendering of the quiet character of English rural scenery. It certainly afforded an interesting contrast to the more dramatic and impressive subjects which he had found during his Welsh excursions in bygone years. Among the portraits were those of "Mrs. Arthur Sassoon" and "W. Cuthbert Quilter, Esq., M.P." In the spring of 1890 he paid his first visit to Italy, staying at Genoa and Florence; and the autumn he spent with his family at his house in Bavaria. To this year belong his resignation of his membership of the Royal Institute of Painters in Water-Colours and the Institute of Painters in Oil Colours, and his promotion to the rank of Royal Academician. He had not been a contributor to the Exhibitions of the Water-Colour Institute for the previous ten years.

The most important of the works that he sent to the Academy in 1891 was his Diploma picture, "On Strike," a grim, powerful piece of domestic drama, painted with his usual directness and emphatic force. With it he showed four portraits, "The Very Reverend the Dean of Christchurch, Oxford," "Sir Sydney Waterlow, Bart," "Captain Townshend," and "Colonel Kitchener, R.E., C.B., C.M.G.," this last an uncompromising rendering of the famous General that had in its rugged characterisation much of the strength by which the "Archibald Forbes" had been distinguished. His sixth contribution,

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"The Shepherd—a Monotype," was hung in the black-and-white room; it was a little experiment in printing from an unengraved plate such as other etchers have not infrequently made; but it has a certain significance in his case because it marks one of the stages by which he arrived at his ingenious reproductive process, "Herkomer-gravure," or as he called it himself, "Painter-engraving." This process he began about this time to work out seriously, and it was perfected some four or five years later. For the 1892 Academy he had only portraits. One of them, "A Board of Directors," was a large group treated pictorially and arranged with an agreeable absence of formality; but the others, "Lord Kelvin, P.R.S.," "The Archbishop of York," "Alexander Fraser, Esq.," and "Mrs. William Agnew," were portraits pure and simple.

In the summer of the following year he was induced to make a stay in Somersetshire, and to seek in that picturesque county a new type of material. So well suited to his methods did he find the scenery there that he took a farmhouse, and for two or three years made it his headquarters. Possibly he was attracted as well by the restfulness of country life far away from any busy centre of civilisation, for his health was at this time seriously impaired and the wear and tear inevitable even in the comparative seclusion of Bushey, was affecting him disastrously. During the earlier part of the period he spent in Somersetshire he was almost an invalid, and his painting was carried on under physical difficulties of a distressing kind. But he did not on this account make any perceptible break in his work. He started his picture of "The Nomads," and finished it successfully, though he was so weak that he could remain at his easel for only a few minutes at a time and was obliged after each short spell of painting to lie down and rest until he felt equal to another attempt; and in addition to "The Nomads" he undertook during the same summer one of his most important canvases, the large nude figure posed beneath masses of leafy branches, which is known by the title "All beautiful in naked purity." Before his departure for the West of England, he had sent to the Academy his usual array of portraits, those of "His Grace the Duke of Devonshire," "John, Marquis of Bute, K.T.," and "Sir Algernon Edward West, K.C.B.," among them, and during the year he painted nearly a dozen others, so that obviously his bodily condition had not diminished his mental activity, nor had it taken away his power of



All Beautiful in Naked Parity.

accomplishment. To 1893 belongs also his election as an Associate of the Royal Society of Painters in Water Colours, and he was advanced to full membership in February 1894.

This latter year ranks as one of special note in the record of his career. It saw him chosen for the third time to fill the office of Slade Professor in the University of Oxford, and it ended the first stage of the operations that had been long in progress in connection with the building of his new house. This house which meant so much to him, and was so inseparably bound up with the dearest associations of his life, was by the autumn of 1894 sufficiently advanced for him to take possession of it. It was at all events structurally complete and habitable, and the finishing touches needed to perfect the decorative scheme which he had devised could, he felt, be added as opportunity offered. Even now, after the lapse of seven years, there are still some things to be done, but all this while the work of filling up the remaining gaps in his design has been steadily going on, and at the present moment the absolute fulfilment of his intentions is well within sight. At the Academy that year he was very fully represented, for he sent his large Somersetshire picture, "All beautiful in naked purity," and portraits of "The Marquess of Salisbury, K.G.," "The Marquess of Ripon, K.G.," "Charles Thomas, Esq., J.P.," "F. W. Harris, Esq.," and "Sir Henry Wiggin, Bart."

For 1895 he had several interesting works, notably the portraits of "Dr. L. S. Jameson, C.B.," and the "Right Hon. Cecil Rhodes;" and he also exhibited the huge canvas, "The Bürgermeister of Landsberg, with his Town Council," which he had painted as an offering to the townspeople of the place with which he had been so long and intimately associated. This picture is not only the largest he has ever produced, but it is in many respects the most brilliant of all his works in its technical qualities, and the most attractive in its directness and power of management. In the early part of the year he paid a short visit to Bavaria, and painted a portrait of the Prince Regent Luitpold; and a little later he went to Llanelly for the Eisteddfod. The picturesqueness of the ceremonial there appealed to him so strongly, and he was so much impressed by the artistic possibilities of the Gorsedd, that he undertook to design special costumes and to present appropriate insignia for use in the festivals. His holiday was spent at Cromer where he made a large number of sketches for

reproduction in his "painter-engraving" process, which he had by now brought into proper working order. During the year he executed in the same process a series of portraits and fancy subjects so as to illustrate as fully as possible the practicability of his invention.

An exhibition of these painted-engravings was held in January, 1896, at the Galleries of the Fine Art Society. It included thirty-three examples, among which were portraits of "Field-Marshal Lord Roberts, V.C.," "Briton Riviere, Esq., R.A.," "Dr. L. S. Jameson, C.B.," "E. Onslow Ford, Esq., R.A.," "Miss Katharine Grant," and "Miss Amy Sawyer," and a considerable group of landscapes. During the course of this exhibition the Professor delivered at the Gallery a lecture on the characteristics and advantages of such an autographic process, and gave a demonstration of its working; and soon afterwards he published a couple of important plates, "Ivy," and "Roses," which, rivalling as they did in quality the work of the most skilled masters of mezzotint, attained a very wide popularity among collectors.

The pictures by which he was this year represented at the Academy were his portraits of "The Right Rev. and the Right Hon. the Lord Bishop of London," "The Right Hon. Sir Francis Jeune," "C. E. Paget, Esq.," "Dr. J. L. Williams," and "The Hon. Mrs. Gervase Beckett," and "Back to Life," a modern life composition in which was depicted a district nurse taking a young village girl for her first walk after a serious illness, and watched by groups of sympathising country folk. The background of this picture was painted in Somersetshire. He went in the spring to Llandudno to attend the Eisteddfod, at which were used the Gorsedd sword and other insignia given by him, and the costumes which he had designed; and he stayed in Wales for his summer holiday, during which he occupied himself chiefly with bicycling expeditions in many directions, and made himself well acquainted with the mountain districts of that country. It was at this time that he painted his remarkable little water-colour portrait of "Hwfa Môn, Archdruid of Wales." Through 1896 he served as Deputy President of the Royal Society of Painters in Water Colours, acting for the President, Sir John Gilbert, whose health was then failing; and he continued to hold this post until the election of Mr. E. A. Waterlow as President in January, 1898.

In 1897 he made his first experiments in enamelling, a form of artistic practice that he immediately seized upon as one which would



THE HON. MRS. GERVASE BECKETT



HWFA MÔN, ARCH-DRUID OF WALES



THE LATE LADY WHITE RIDLEY

give him opportunities far beyond any that were accessible to him in other mediums. He has worked at it ever since with growing enthusiasm and has carried it to a very high pitch of development. From the outset he has treated it, as is his custom, with little respect for the limitations imposed by tradition, and has steadily sought to make the most of its possibilities as a craft adapted to the needs of the painter and not restricted merely by the conventions of the decorator. He has striven in fact to prove that it is available as a pictorial process, and in everything that he has produced with its assistance the pictorial idea has always been predominant. In this, of course, he has run counter to the ideas of many experts, but he has justified himself by the results he has attained, and he has added very considerably to the previously existing stock of knowledge about the adaptability of enamel painting.

Another work of much interest was completed at this moment, the Presidential Badge for the Royal Society of Painters in Water Colours, which he exhibited in the 1897 Academy. This badge, made in gold, with a figure in carved ivory attached, was brightened with jewels that gave to it the necessary gaiety of colour. As a piece of dainty craftsmanship it can be reckoned among the most attractive things of its class that have been produced during recent years, and it shows a pleasant originality in design. With it there appeared at Burlington House as many as six portraits, the chief of which were "The Earl of Derby, G.C.B.," "Lord Harris, G.C.S.I.," "Thomas J. Lipton, Esq.," and the "Madonna" which in a measure repeated the artist's earlier successes with "The Lady in Black," and "The Lady in White."

There were six more pictures for exhibition next year, and five of these were portraits, of "R. D. M. Littler, Esq., Q.C., C.B.," "Francis Burdett Money Coutts, Esq.," "Sir George Taubman-Goldie, K.C.M.G., D.C.L., LL.D.," "Henry Tate, Esq.," and "Herbert Spencer, Esq." The sixth, however, was a large canvas in which once more the Chelsea veterans were used to provide material for an effective and interesting composition. This picture, called "The Guards' Cheer," records an incident seen by the Professor on the day of the 1897 Jubilee procession, the welcome given to the Queen by the old guardsmen who were stationed at the base of the Guards' Memorial in Waterloo Place. The management of the masses of strong colour in

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the coats of the old men and in the flags draping the front of the stand is extremely skilful, and there is excellent character in the crowd of faces. As an exercise in direct and decisive handling, this canvas deserves particular attention, for it was painted at high pressure, and was completed in an astonishingly short time. It has a freshness of quality that could scarcely have been obtained in any other way, and may be taken as a very thorough piece of evidence that all his old capacity for dealing with the greater problems of pictorial art remains to the painter.

He spent a considerable part of 1898 in Italy, whither he went in the spring, visiting Rome, Naples, Capri, and other places, and he returned there again in the autumn, to Florence. However, despite this absence from home he painted about a dozen portraits during the year, and finished a great silver shield set with panels in enamel dealing with an allegorical motive, "The Triumph of the Hour." This shield, and another enamel, a portrait of himself, were at the Academy in 1899, and by their unusual character and their novel technical qualities aroused very general interest. They were recognised as definite departures in craftsmanship, as new readings of old principles, and, though experts quarrelled over the legitimacy of such a free way of dealing with a medium which had been hitherto assigned to the decorator and denied to the painter, even the greatest sticklers for ancient custom were constrained to take these works seriously. Among the pictures which were exhibited at the same time as these enamels were portraits of "His Grace the Duke of Sutherland," "C. E. Melchers, Esq.," and "Dr. W. W. Baldwin," and the strong, well realised likeness of "H.R.H. Prince Luitpold, Regent of Bavaria," which the artist had painted four years previously and presented to the Pinakothek at Munich.

He passed the summer of 1899 at his house in Bavaria; and soon after his return to England he was elected, in succession to Sir W. B. Richmond, to the Professorship of Painting at the Royal Academy. This post he held for only a few months; he delivered one course of lectures, and then resigned because he found that the duties involved a greater sacrifice of his time than he could well afford at a moment when there was upon him a more than ordinary pressure of other work. In his lectures, however, he showed that he took a view of the educational obligations of the Professorship quite unlike that held by the



HIS GRACE THE DUKE OF SOMERSET



H.R.H. PRINCE LUITPOLD, REGENT OF BAVARIA



HENRY MCGRADY, ESQ., LORD PROVOST OF DUNDEE

majority of his predecessors, for though he complied with the Academy regulations by which references to the work of contemporary artists are forbidden, he set before his hearers a series of useful suggestions about modes of study instead of the customary extracts from dry text-books on art history. It is a matter for regret that his tenure of this Academic office should have been so brief, for his comments on the painter's practice, based as they would have been upon his own varied experiences, could scarcely have failed to be full of vivid interest to budding artists, and the avowal of his many enthusiasms made in this way to young and receptive students would have had a definite value. But it is easy to understand that for an artist with so many professional engagements, and already involved in such a complication of other responsibilities, the additional duties connected with the Professorship would have been a little difficult of fulfilment, and therefore his early resignation is not surprising.

The winter of 1899-1900 was a busy one for him. He painted a large number of portraits, and continued his work in enamel with remarkable success. At the Academy he was represented by eight contributions, portraits of "General H.R.H. the Duke of Connaught, K.G.," "Sir G. C. H. Armstrong, Bart.," "Sir John Wolfe-Barry, K.C.B.," "Arthur Keen, Esq.," "Lady Armstrong," and "Miss Elena M. Grace," and two enamels, a symbolical composition called "Beauty's Altar," and a portrait, rich in detail and sumptuous in colour, of "The Right Rev. the Lord Bishop of London." In the spring of 1900 he made a stay at Berlin, where he arranged a representative exhibition of his works, and in the summer he went to Hamburg, in both of which places there were many sitters awaiting him. During the visit to Berlin studies were made for the great enamel portrait of the Emperor of Germany, which was finished early in 1901. The autumn he spent in Bavaria, at his Landsberg house, and while there he painted the subject picture, "Pro Patria," that was shown soon after his return, in Messrs. Agnew's exhibition of pictures by members of the Royal Academy. This canvas, with its brilliancy of colour and lightness of touch, departs in some respects from his ordinary technical custom, and illustrates a side of his art that is not frequently seen. It takes a place of some importance in the series of his productions, because it goes to prove that he is still far from any finality in his methods, and is not in any danger of falling into that formality of

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manner which comes too often to the artist who is a very active producer. Among the other results of his Bavarian holiday were some exquisite water-colours, "The Trout Stream," "The Old Story," "The Sundial," "At the Well," and "The Awakening Conscience," and a smaller oil picture "Der Holzknecht."

There were more portraits to paint when he came back to Bushey in October, 1900, and there were other works to prepare for the coming spring exhibitions. He went on with the enamel of the German Emperor, and with another portrait in the same medium of "Professor Ende," the famous German architect, and President of the Royal Academy of Berlin; he finished the picture of student life at Bushey to which he has given the title, "A Zither evening with my Students in my Studio;" and among other oil paintings he completed a portrait of "The Duke of Somerset," and a picture, half a portrait and half a fanciful composition, of a young girl treated somewhat after the Gainsborough manner. All this was accomplished by the middle of February, when he went again to Berlin on a working expedition of a couple of months' duration, and took with him, to exhibit there, the enamels of the German Emperor and Herr Ende, and some other works. A month before he left England he was, by permission of the King, enabled to make at Osborne a water drawing of the late Queen Victoria after death, a pathetic and interesting sketch which is now in His Majesty's private collection. The artist's contributions to the 1901 Academy were the portrait study "Seeing, I saw not; hearing not, I heard," portraits of "The Duke of Somerset," and "Henry McGrady, Esq., Lord Provost of Dundee," the picture of his students in his studio, and the enamel of "Professor Ende."

This brings the record of Hubert von Herkomer's life up to the present day. It is a full one enough, an account of almost incessant activities and unwavering ambitions; but it is also a consistent expression of the workings of a peculiar, and in some respects, abnormal temperament. Only by a perfect comprehension of his own personality, and by the happiest mixture of self-encouragement and self-repression, could any man have made himself at the same time so various and yet so thorough in all his accomplishments. He has not dissipated his power by attempting impossibilities; but he has never hesitated to strive after new results when he saw opportunities of expressing his artistic beliefs by devices which he had not hitherto



A group of people with my children.

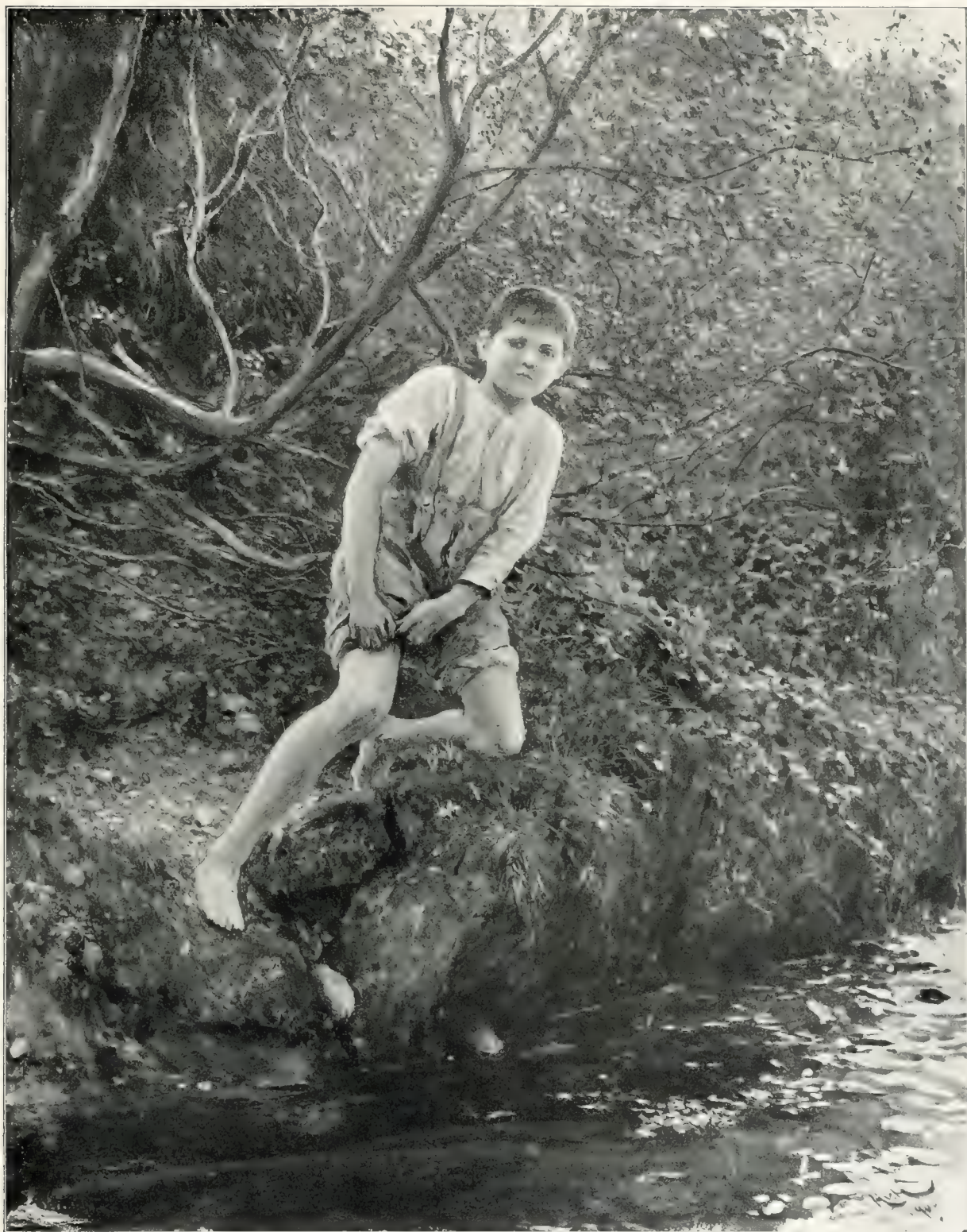
used, and certainly he has never spared himself in his efforts to attain his ideals. At the age of fifty-two he has to his credit a larger total of successes than most artists can point to when they have far exceeded his span of years. That he has never dropped below his highest standard it would, of course, be absurd to suggest, for to no man is given the ability to reach an unvarying level of excellence. But it may safely be said that when he has failed, or fallen short of his best achievement, it has not been from want of application or from an inclination to trade upon his reputation. He is too honest a thinker on art questions to work without conscience and the objection to formalised practice is a fundamental article of his creed.

Of the honours and recognitions that come to artists of acknowledged prominence he has an ample share. Among the decorations conferred upon him at different times must be noted the Maximilian and Verdienst Orders in Bavaria, the Prussian Order "Pour le Mérite", and the Companionship of the Victorian Order in England, and he is a Chevalier and Officer of the Legion of Honour in France. He received the Medal of Honour at Paris in 1878, and a Gold Medal in 1889; and he holds also Gold Medals awarded him in Bavaria in 1879 and 1885, in Austria in 1883 and 1888, in Prussia in 1886, and at Chicago and Brussels in 1892 and 1898 respectively. The small Gold Medal was also given him in Australia in 1880. The list of Art Institutions at home and abroad to which he belongs is longer still. He is a Royal Academician and a member of the Royal Society of Painters in Water Colours, and in England he is also a member of the Society of Portrait Painters, the Society of Miniaturists, the Birmingham Royal Society of Artists, and the Bristol Fine Arts Academy, President of the Oxford Art Society, and Honorary Member of the Royal Society of British Artists, the Royal Cambrian Academy, and the Scottish Society of Painters in Water Colours. Abroad he is a Foreign Associate of the Academy of Fine Arts in the Institute of France, a member of the Academy at Berlin, Professor of Fine Art at Munich, and an Honorary member of the Antwerp Academy, the Belgian Society of Aquarellists, the Dutch Society of Aquarellists, the Swedish Academy, and the Vereinigung der Bildenden Künstler Oesterreichs at Vienna.

So much for what he has already done. What he may do next, and in what direction he may seek fresh outlets for his restless desire

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to master the many forms of art expression can not well be predicted. His career has been so full of surprises that almost anything is possible in the future. He is now in the best period of his maturity, with capacities highly trained and a deep and comprehensive knowledge of the details of his profession. What he knows he has learned by no easy reliance on the experience of others, but by exhaustive and prolonged experiment on his own account; and as there is no symptom of waning in his energies or of weakening in his enthusiasm, his development in coming years is almost certain to be as significant as it has been during the time that has passed. No figure in contemporary art history is better worth watching, for there is none whose life is so definitely distinguished by those greatest of dramatic essentials, suspense and surprise.



THE TROUT STREAM



AT THE WELL

A BAVARIAN SCENE



THE BOY AND THE APPLE BLOSSOMS

CHAPTER V

PICTURES AND PORTRAITS

THE way in which an artist gains his hold over the public and grows into a favourite with art lovers cannot always be satisfactorily explained. The sources of his popularity are often rather remote and indefinite, and his success is at times perplexing, because it seems to be brought about by causes that defy analysis. Some men spring into prominence at a single bound, and take a place among the chiefs of their profession from the very outset of their careers; others labour long and earnestly through many years of obscurity and reap the reward of their devotion only in the last moments of their lives, and others again, though apparently endowed with every essential for eminence in art, can never stir the pulse of the public or secure even the smallest share of the recognition for which they strive. The question is not merely one of power over details of craftsmanship, clever technique alone will not make an artist popular; nor will shrewd choice of subject suffice to give him a large and appreciative following. Both command over methods and a correct judgment in the matter of selection of material are undoubtedly factors of importance in the building up of a great reputation; but other qualities are necessary if this reputation is to be more than an expression of a passing fashion and not liable to disappear on the advent of some new popular idol.

Probably the most valuable of these qualities by which the clever executant of the facile story-teller can be raised to the position of an acknowledged master, with a permanent hold upon the intelligence of deep thinkers, is that intangible something which is known as sympathy. The artist who has the power of not only convincing himself about his work, but as well of making others feel with him in his convictions is able to sway the thoughts of the people to whom he appeals, because he can transmit to them more than a little of the enthusiasm by which he has been inspired. He can draw to him every

one who has the capacity to be impressed by the charm of a sentiment that is wholesome and unexaggerated, and can bring other minds into proper harmony with his own. The stronger his nature the more complete is the suggestion he makes, and the more readily will this suggestion be accepted. Of course he must have a really sound understanding of the mechanism of the art he follows, for unless his hand responds readily to the promptings of his intelligence, and unless his skill as a craftsman is properly proportioned to his imagination, he will struggle ineffectually to realise his intentions, and will find his incompetence a fatal impediment to progress.

It may safely be said that Professor von Herkomer owes his success as a painter to a combination of qualities that is as fortunate as it is unusual. He has had from his earliest youth a faculty for mastering rapidly and surely the constructive details that underlie all great accomplishment in art. This faculty is his by inheritance from many generations of craftsmen; and though he has used it to gain results unlike those for which his predecessors strove, it has been to him of the highest value, because it has saved him from waste of effort and indecisive practice. The knowledge that he could overcome technical difficulties if only he set himself to understand what it was that made them difficult, has always helped him to take things in their proper sequence, and to use each stage of his experience as a step towards complete mastery. His study has been a process of building up in which every experiment was made with reference to what had gone before, and yet with due consideration for the developments that were to arise out of it. Through it all has run the systematic planning of the engineer who perfects every bit of his machine before he puts it together and tries to make it do the work for which it has been designed.

But cold and deliberate though he has been in his system of self-training, though he has devoted so much attention to mechanism and construction in his art, he has never become mechanical. Knowledge of a craft does not with him imply the sacrifice of spontaneity, nor does it lead in his practice to the exaltation of method at the expense of meaning. For this saving grace he is indebted to the other side of his temperament, to the fantastic and dreamy imagination which is in his nature so oddly allied with the practical resolution of the man of action. He values and cultivates his power of putting things together,

Our Village.



PICTURES AND PORTRAITS

because it aids him to shape his dreams and to express them without incoherence, but none the less he encourages himself in his fantasies because they save him from sinking into a mere realist, and from dwelling unthinkingly on things commonplace and obvious. They help to invest his work with that atmosphere of individuality in which is seen the surest revelation of his personal view, and from them his art gains its persuasiveness and its power to play upon the emotions of other men.

It must not, however, be assumed that he allows his imagination to get beyond control, or that he lets himself wander away under the spur of fancy into those mental irresponsibilities which are too often the result of unbalanced dreaming. On the contrary, the characteristic of his pictorial production has almost always been a reticence approaching at times to severity. In his landscapes, for example, nature neither postures nor simpers, and is as free from any tendency to tear passion to tatters as from a desire to put on artificial airs and affected graces. Her dignity and strength are respected and her sincerity is appreciated at its fullest value. Such a canvas as "Found," with its largeness of design and its breadth of effect, its reserve and simplicity, is impressive especially because it is independent of those theatrical devices by the aid of which the ordinary man seeks to accentuate what he conceives to be the strong points of his subject. No part of it seems to cry out for special attention, or to demand notice as evidence of the artist's cleverness in seizing upon sensational possibilities. It strikes no loud note that is startling in its unexpectedness; but by its perfect and balanced harmony makes a mental impression that remains as a permanent conviction. Sentiment it certainly has; but this sentiment is not an incidental accessory to the pictorial motive, it runs through every part of the picture and brings every detail into exact agreement.

There is in a different way the same continuity of idea in another of his greater landscapes, "Our Village," which can be effectively instanced because in character and motive it contrasts absolutely with "Found." Instead of the sternness and wild desolation of a mountain side he chose to paint in this the smiling repose of nature tamed but yet unspoiled. "Our Village" is a pastoral, a note of the gentle charm of English rusticity, and it exists simply to realise the beauty of existence amid country surroundings. There is in it no idealising or suppression of facts, and there is no attempt to substitute imagined

elegance for actuality; everything is seen literally and with truth. Yet the picture is not attractive only because it has a pretty subject of the type that has delighted many generations of painters and art lovers. Its chief persuasiveness comes from a clear reflection of the artist's own love of rural life, and from that sympathy with out-of-door nature which is an inseparable part of himself. He has felt the whole subject so deeply that he has succeeded in stamping upon it the impress of the faith by which he has been governed from those earliest moments when to sit and dream was prescribed by his father as a part of his artistic training.

In almost everything else that he has painted out of doors the success he has attained has been directly in proportion to the amount of confidence he has shown in his power to enter into the spirit of the subject selected. The occasions on which he has missed his aim, or has incompletely realised his intention, have generally been those on which he has experimented with the methods of other artists. It does not come easily to him to look at nature through another temperament. He has been now and then influenced by enthusiasms that, though not his own, attracted him by their sincerity, and he has felt enough interest in them to test their applicability to his own practice. But really the only one that has ever been helpful to him was that which he discovered in the works of Fred Walker. This influence he fell under while his youthful beliefs were in process of formation, so that it was in a measure welded into his personality, and it has remained more or less active to the present day. But even from this he has frequently broken away into a clear assertion of himself, and it has always been at these moments that his most notable achievements have appeared. There was little of Walker in "God's Shrine," or "Back to Life," there was still less in "All beautiful in naked purity," all three of which can be ranked higher than the "Nomads," "Hard Times," or "The Foster-Mother," in which a reminiscence of the great English romanticist can be more clearly traced; and if the influence is to be perceived in "Our Village," it comes less from a deliberate seeking after the guidance of a master than from a coincidence in choice of pictorial motive.

The link which connects Professor von Herkomer with Walker is, perhaps, more apparent in his water-colours, yet even in these he shows that he has learned a technical method rather than a formula



On Strike



A Rift in the Clouds
In commemoration of the Centenary of the Death of Christ

PICTURES AND PORTRAITS

by which the need for any demand upon his own intelligence could be removed. To his study of Walker is partly due the exquisite tenderness of touch, and that charm of delicate colour which are so delightfully exemplified in such drawings as "The Poacher's Fate," "The Sun-dial," "At the Well," or "The Trout Stream;" but the kinship in manner has not led the living man into a mistaken effort to subordinate his idea of what constitutes a paintable subject to that which was held by his predecessor. With all his sincere admiration for the work of one whom he regards as an almost unequalled master, he does not hesitate to break through limitations that might hamper the exercise of his own initiative, and to use Walker's methods in ways that Walker never dreamed of. There is sufficient independence in the Bavarian compositions, "Light, Life, and Melody," and "The Arrest of the Poacher," in the admirable character study, "The Awakening Conscience," in the water-colour version of "On Strike," and in the strangely conceived drawing of the Crucifixion that he executed as his diploma work for the Royal Society of Painters in Water Colours. These are German rather than English in their intention, and are typical of a side of his art which has always been controlled by his hereditary instincts rather than the teaching of the school to which he has more or less attached himself.

His large figure compositions show least of all the intervention of school suggestions. He has recorded the disappointment he felt when with the best intentions to follow his master's lead he found that he could not make the "Last Muster" like a picture by Walker. But the success which this assertion of his personal view immediately gained had, it can scarcely be doubted, the effect of confirming him in the belief that he could trust himself to think out and interpret subjects which would be thoroughly acceptable to the public. Clearly he had the power to arouse the feelings of sympathetically minded people, and he need not hesitate to use this power as his instincts prompted. So he followed the "Last Muster" with paintings like "Eventide," "At Death's Door," "Missing," "Pressing to the West," "On Strike," "The Guards' Cheer," and others of the same order, in which he could use his observations of the ways of modern men, and yet could treat those dramatic episodes in human life which are independent of date or period. He has never been at a loss for the right kind of material, and the series of works that he has given to

the world during the last five and twenty years can be accounted a quite satisfactory exposition of his unassisted conclusions.

These pictures, different though they are in aspect and subject, have as a common motive the representation of the struggles and sufferings of the poor. The artist's early days had been passed in one prolonged fight against unkind fate. He had been no stranger to poverty, and had known from personal experience the meaning of daily strife with conditions of existence that gave little promise of improvement. He had seen as he grew from childhood to the first years of manhood the unceasing efforts of his father and mother to earn a bare subsistence for themselves, and to equip him for his own battle with the world. The knowledge of all that his parents endured with true courage and without complaint implanted in his boyish mind a sense of the pathetic significance of the toiler's lot, and to this sense he has given since an eloquent expression in his art. Especially has he chosen to deal with the closing scenes in lives that have been spent in constant labour to attain, not the rewards that are showered upon the favourites of the public, but the mere wherewithal to keep body and soul together.

It was without doubt his intimate sympathy with the pathos of rugged and toil-worn old age that made the "Last Muster" so extraordinarily impressive, and it was the same spirit that gained the widest recognition for his "Eventide," "The Dead Poacher's Father," "The Guards' Cheer," "Der Bittgang," "Who Comes Here?" and, in a measure, for the "Chapel of the Charterhouse," as well. It gave, too, a deeper meaning to such portraits as "My Father and my Children," and "The Makers of my House," and to the many studies of aged types that he has painted. He has in all such works shown plainly that his choice of subjects was governed by something more than a love of picturesqueness; and he has distinguished them all with the seal of a sentiment that is too fresh and unaffected to be other than persuasive to every one who is susceptible to the purer human influences. His sentiment, moreover, is never overstrained, and never goes beyond the limits of good taste. It is not possible to bring against any of his works the objection that he has idealised his types into heroes too exalted to be credible. The people he represents do not pose as martyrs, and protest with dramatic violence against a social system that grinds them down. They suffer, and have suffered; but



The Chapel of the Charterhouse

187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200.

201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215.

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they have accepted their lot with unconscious courage, and have fought their fight with no questioning of its rights or wrongs. They neither rave against nature, nor whine about the injustice of the world in which they find themselves. Their dignity comes from the consciousness that they have done honestly whatever was entrusted to them, and that they have manfully fulfilled the duties, small or great, which were laid upon them as an unavoidable charge by a fate whose workings they could not hope to influence.

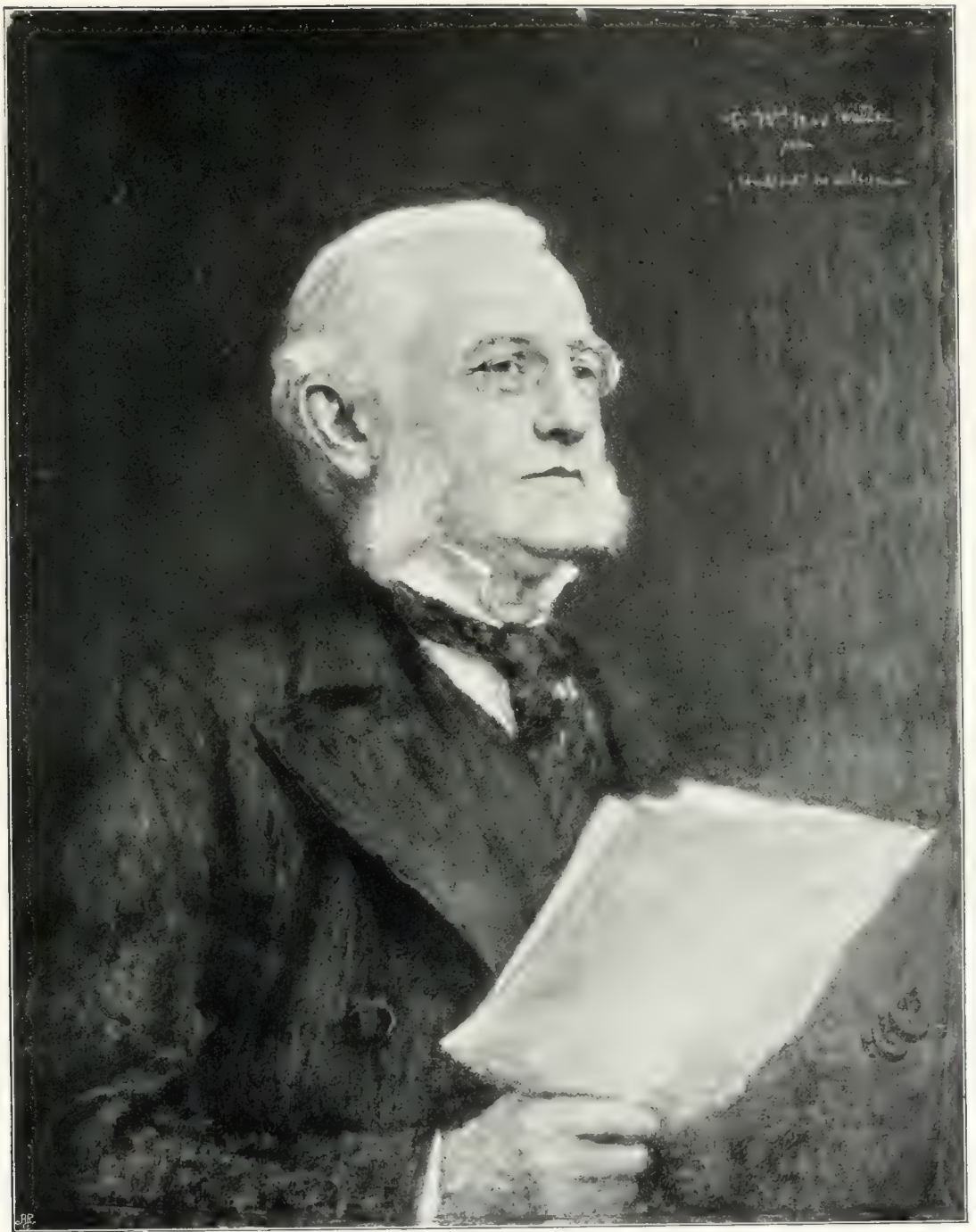
Even in the canvases which he has painted to illustrate, not the restful evening of the worker's existence, but the strain and stress of its period of fullest activity, he has concerned himself more with the quiet sentiment and the tender associations by which it is ennobled, than with the sordid excitement of the actual struggle with circumstances. He has found subject matter for records of life's tragedies in the villages of Bavaria and the lanes of England, and he has treated his material, wherever gathered, with the same honest disregard of sensational effect, and with the same convincing belief in its poetic suggestion. There is certainly poetry of a noble type in such a picture as "At Death's Door," with its group of grieving peasants awaiting, outside the cottage in which some one near and dear to them lies dying, the approach of the priest who is coming to administer the last consolations of religion; there is pathos, none the less touching because it is quietly expressed, in that commentary on the fallacies of modern economics, "On Strike," and there is more than a hint of tragedy in "Pressing to the West," with its revelation of the sufferings of the poor who have been driven by hardships at home to tempt fortune in a new land. Through the whole series of works of which these three may be taken as types runs a vein of thought that is too serious to admit of any careless superficiality of manner, or any spectacular exaggeration for the sake of gaining the applause of people who have an appetite for horrors. In neither extreme could the artist find satisfaction for his better instincts, for in any forgetfulness of his principles lies always the risk that he might miss the qualities that seem to him to be the highest and worthiest at which any honest worker could aim.

Indeed the whole character of Hubert von Herkomer's pictorial production can be summed up in this, that it is honest and convinced and yet not cramped by formalities which come from narrowness of

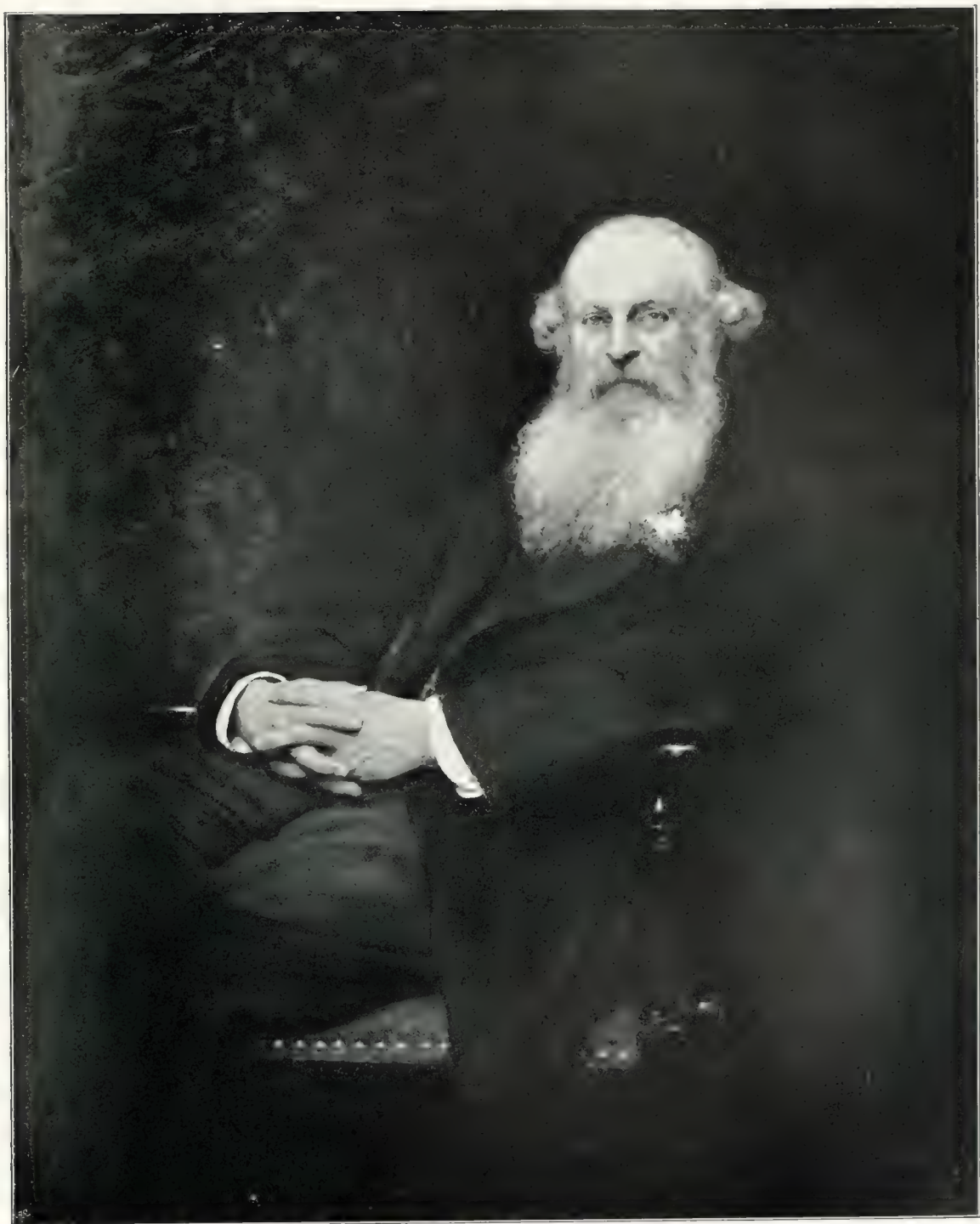
mind. Restless though he is in his craving for new forms of expression, and earnest as he has proved himself in his many assertions of what he holds to be the mission of art, he has never wandered away from sound study of the greater facts of life, and has never formulated his methods to save himself from the strain of using his selective capacities. His receptivity has been all through his career an inestimable advantage to him, for it has made him more responsive to the suggestions which were best calculated to inspire a man of his temperament. It has helped, too, to keep alive his sympathies with human endeavour, and to guard him from bitterness in the days of his hardest struggles, and from dull indifference when there came to him popularity and success. No one who has taken pains to know his pictures could remain in doubt concerning the earnestness of his beliefs, and no one who has watched his progress would deny his power to sway popular sympathies. He has been no passing fashion. The place he took when he painted "The Last Muster" has been his securely ever since, and he is not likely to lose it by any want of judgment about what is essential in the painter's craft.

In his portraits he has necessarily been unable to exercise his imaginative faculties with the freedom that has been possible in his subject pictures. This branch of art has, however, afforded him, instead, chances of showing another side of his capacity and of carrying to really remarkable lengths his searching examination of individual peculiarities. What he has brought to bear upon it has been especially the power of observation by which some of the best results have been attained in his compositions, a power that has helped him to suggest subtle details of personality and minute shades of character which are apt to be passed unnoticed by the ordinary man. It is this gift of analysis that has enabled him to manage successfully the mass of work in portraiture that has come to him year by year. Without it he might easily have sunk into a manufacturer of commonplace canvases, with a regular trick of turning out things in accordance with a stock pattern. He would have had, like many other busy painters of likenesses, a favourite convention from which there would have been no departure, and he would have made all his sitters look as if they were members of one large family.

When it is remembered that the sum total of his portraits for the



THE LATE RIGHT HON. PROFESSOR MAX MÜLLER, P.C.



THE LATE J. J. COLMAN, ESQ.

PICTURES AND PORTRAITS

past twenty years approaches four hundred, there is good reason for surprise that he should have escaped the common fate of the too ample producer, and that he should not have lost long ago all inclination to give to this portentous series of subjects the special study by which each one could be separated from the rest and properly individualised. Even his highly trained ability to concentrate his attention upon the particular piece of work which happens at the moment to claim his energies, and even his power of temporarily obliterating from his mind all ideas save those connected with the undertaking to which he is then and there committed, might have been expected to break down under a strain so excessive and so continuous. Yet one of the most interesting facts in his professional record is that he has lost none of his skill in distinguishing between types of humanity, and has kept his sense of personality fresh and expressive. There is in what he does no sign of the staleness that comes from over-exercise, or of the weariness which tells a tale of exhausted vitality. He is as keen now to notice the possibility of a new manner of interpretation as he ever was in his younger days, and as ready to change his point of view in response to a suggestion which contains the germ of a definite achievement.

That a group of four hundred masterpieces should have resulted from his efforts as a portrait painter is an obvious impossibility, for the peculiar combinations of circumstances by which great works of art are brought into being cannot be created at will. Artists are no more exempt than anyone else from the frequent fate of the maker of good intentions, and failure to realise exactly what they propose is one of the unavoidable troubles of their profession. But at least he can show a more than ordinary proportion of admirable portraits which mark distinctively the great moments in his life; and he can with justice pride himself upon having reached a higher average of accomplishment than the majority of his contemporaries can claim to have approached. The reason for this must be sought in the particular equipment that he possesses, as a result partly of his temperament and partly of his training. Thought and analysis have always been essentials in his method, and a touch of imagination based upon them has played its part in his practice; so that even the most uninspiring subject has not of necessity prevented him from gaining a measure of success that could not have been hoped for by a less reflective man.

HUBERT VON HERKOMER, R.A.

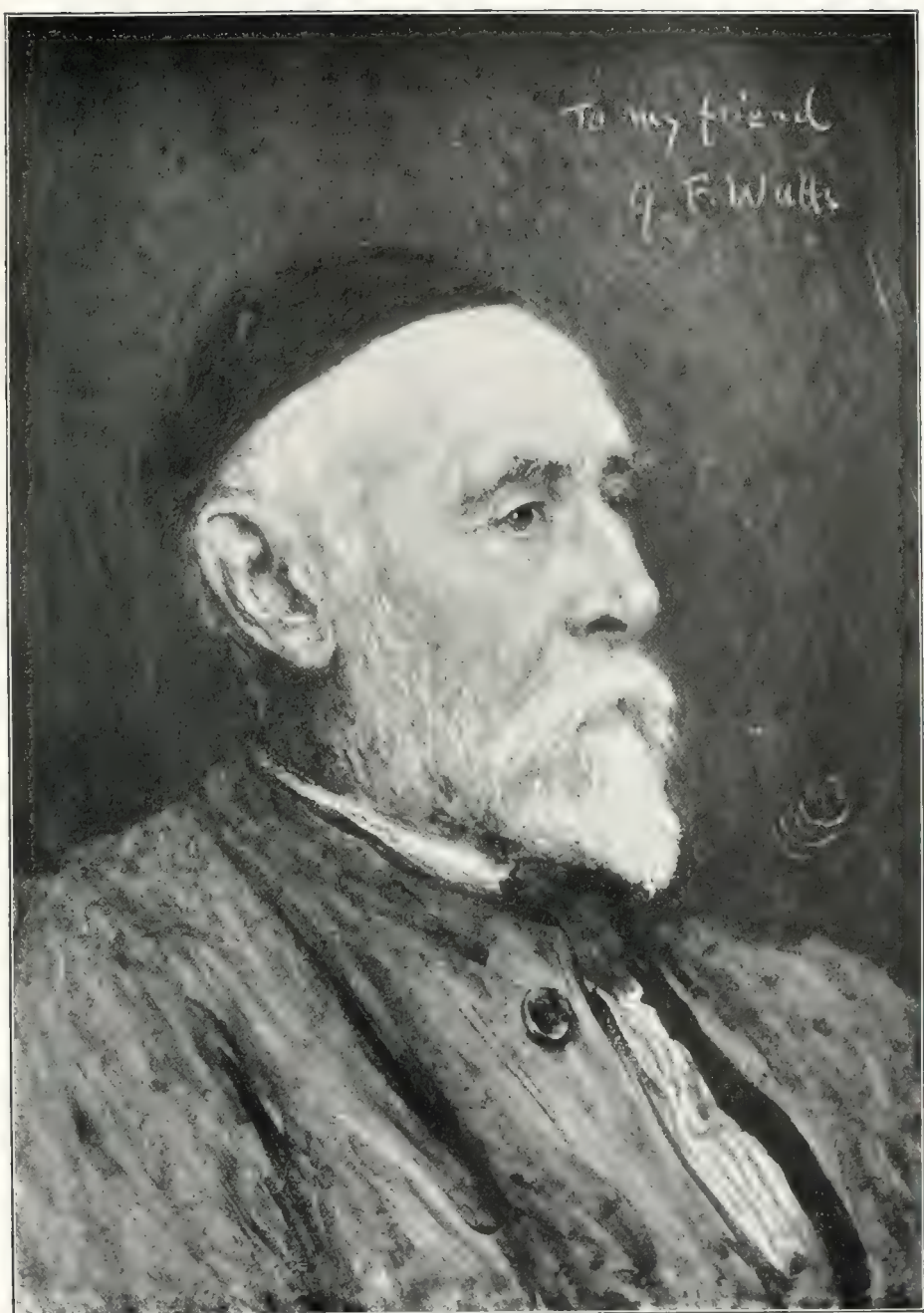
He summed up in one of his lectures at the Royal Academy the principles on which this necessary preparation should be conducted. "The first consideration," he said, "is, of course, the subject; in other words, your sitter. I need hardly say it is not possible to commence operations on first sight of the sitter; it is necessary to become acquainted with him from many points of view. The painter must see through all hindrance the inner man or woman, must satisfy himself that he knows the broader characteristics of the sitter's personality before he can go further and select, first of all, an attitude that will lend itself to artistic treatment and yet be wholly illustrative of the main peculiarities of the sitter. The usual method employed for this diagnosing of your sitter's peculiarities is to dine with him. It is sometimes useful, but also frequently misleading as the after-dinner-revealed man is not always what you could wish to hand down to posterity. But with long practice it is surprising how quickly one can get to know all that is necessary before commencing the closer scrutiny which takes place in the actual performance of the painting."

From the same lecture may be quoted another passage which deals with the duty of the painter when he comes to apply his preparatory observations to the actual working out of the picture. "Now two points frequently clash; the view of the face that will lend itself satisfactorily to artistic treatment and the view that will give the most comprehensive illustration of the man's character. One or the other has frequently to be sacrificed. To get merely the picturesque aspect of the sitter is certainly to satisfy the artistic craving of the painter's nature; but to get this at the expense of the likeness or interpretation of the man is not to satisfy those who are to possess the portrait, and who commission you to do it. On the other hand to leave out that very quality which makes the work live through centuries as a work of art is to deprive the artist of his first right. It is the combination of the two qualities that constitutes the successful work, and satisfies not only the painter's hopes of posthumous fame, but the man who pays for the picture."

These two quotations are apposite because they serve in some measure to explain the way in which he has arrived at his successes, and at least some of the reasons why no artist can be uniformly excellent throughout the whole of his production. There are some sitters who have so few characteristics, mental or physical, that



THE MOST HON. THE MARQUESS OF SALISBURY, K.G., P.C., F.R.S., &C.



G. F. WATTS, R.A.

PICTURES AND PORTRAITS

the most the painter can hope for in depicting them is to be passably skilful in his drawing and to lay on his colours in a sufficiently workmanlike manner. There are others over whom the sacrifice of which the Professor speaks must inevitably be made, and these must be represented as picturesque but characterless, or with a great deal of interesting personality, but without any pictorial graces. Whichever the course adopted the resulting picture cannot be a complete masterpiece. It will lack that rounding off and exact balance of qualities which must be present in the perfect portrait; and though it may be strong in technique and sound in sentiment, it will seem either too fanciful or too matter of fact. At best it cannot be more than an average effort, and it may be a failure.

But certainly it appears to have been the Professor's fortune to meet on many occasions with subjects who were full of possibilities that he could turn to the fullest account. When he painted his "Archibald Forbes" he was not troubled with any difficulties that stood in his way or prevented him from satisfying both his own artistic craving and the legitimate demand of his sitter for a good and effective likeness. He had before him a man of an inspiring personality and he made the most of his opportunity, studying actually every significant and characteristic detail and setting them down with the masterly confidence that comes from absolute understanding. The same happy experience came to him when he painted "The Lady in White" and "The Lady in Black;" and he had other fortunate moments when he produced works like the "Madonna," "Lady Eden," "The Rev. W. H. Thompson, D.D.," "H.R.H. Prince Luitpold, Regent of Bavaria," "The Marquess of Salisbury," and "The Right Hon. the Lord Bishop of London," and such water-colours as the "John Ruskin," "Briton Riviere, Esq., R.A.," "G. F. Watts, Esq., R.A.," and "Hwfa Môn, Archdruid of Wales." All these have in common the perfect intimacy of regard and the consummate ease of expression by which masterpieces are created, and each one deserves a place by itself among the greatest of modern portraits.

A far longer list might be made of the works in which he has come near to the perfection that he strives after so consistently. No better proof of his conscientiousness and his love of his art could be desired than the high quality of what may be called his good portraits

HUBERT VON HERKOMER, R.A.

as distinguished from his great successes. Actual failures, in which his mind has misled him, or his hand has refused to respond to his intentions, have been rare incidents in his experience; and it would be difficult to quote instances in which for want of power to realise his responsibility a true opportunity has been missed. When he has failed it has been from over-ambition, from the desire to accomplish more than was possible with the material at his disposal, not from a lapse into perfunctoriness. It is one of his favourite dogmas, that the best work can never be done by routine, and that only by establishing and retaining a kind of magnetic influence between the painter and his subject can notable results be achieved. A portrait, as he defines it, is the outcome of artistic skill with sensitiveness to psychological phenomena; and if for any reason art and psychology fail to agree, the picture must in greater or less degree show signs of the discordance. With his eager and highly strung nature, and his habit of working always at white heat, the danger that an uncongenial or unresponsive sitter may jar upon his enthusiasm must always be present; and even his careful schooling of his temperament will not invariably serve to keep him in the path he desires to tread. But under such conditions he does not paint commonplaces; he shows instead more of his own fantasy and he allows his originality to overpower the suggestion made by the subject before him. He gives his client a likeness, indeed, but it is an unexpected one with an uncanny note of criticism that is not necessarily flattering.

What are his ideals about portraiture he declared with full conviction in his lecture at the Academy. "Truly an art that can bring a living individual before our eyes is a great art. All the more should it be used to represent mankind in its noblest, its most beautiful, its heroic, or its moral aspect, and this be it in subject-picture or portraiture. Remember, no book, no poem, tells its tale to all the world as the picture with its universal language; and no biography, no history, is fully told without the aid of the painter's art. We hold the history of the world in our hands by painting the men who make history. Great indeed is the art that can satisfactorily portray history-making man, but great only if used in its most dignified and sober garb." That he has consistently acted up to these ideals, and has realised them on many occasions in a way that deserves both respect and admiration, no sincere student of his work can deny.





CUTTERS

CHAPTER VI

ENAMELS

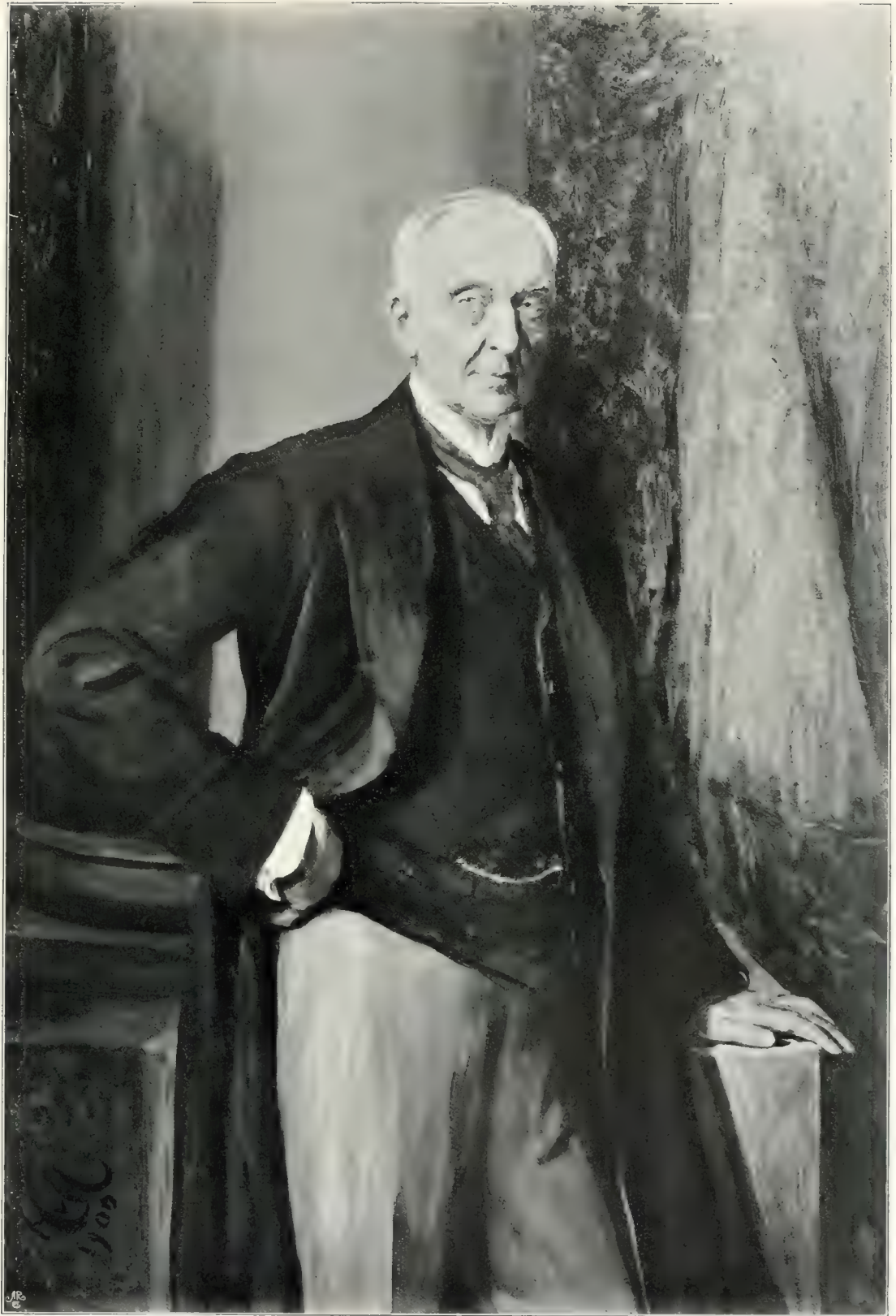
BECAUSE his investigations into the technicalities of enamel painting have been commenced only within the last three or four years, it must not be assumed that the results at which Professor von Herkomer has so far arrived in his use of this medium are insignificant or unworthy of serious consideration. It may be said that he has not as yet progressed beyond the threshold of an art full of undeveloped possibilities, and that his chief discoveries have still to be made; but, though he would probably be the first to agree with this contention, there may be, all the same, a much greater interest in what he has already done than usually attaches to the first experiments of a clever artist in an unaccustomed form of practice. He has thrown himself into the work with all the joyous enthusiasm that he is wont to bring to bear upon the artistic undertakings in which he sees more than ordinary chances of success, and he has convinced himself that there are inherent to the process certain qualities which lend themselves peculiarly to the satisfaction of his tastes and inclinations as a craftsman. Therefore it is neither the number of his enamel paintings, nor the amount of time he has spent in learning how to execute them, that must be considered first in estimating the value of his achievements. What is much more important, as a preliminary, is an explanation of his reasons for taking up this particular study, and of the methods he has employed in working it out.

It is evident that he was attracted to it at the outset by a belief that there was in what had been done with it in the past no true revelation of its capabilities. He regarded it as a method of painting with an enormous range of qualities, few of which had been properly developed by previous workers; and there seemed to him to be a chance, in his management of it, of satisfying his invariable ambition to impose his personality upon the crafts with which he deals. So he set himself to find out how it would serve him as a way of expressing

his general belief about æsthetic principles, and how he could use it to produce the art feeling by which his work, whatever the medium employed, has always been directed. He began with the idea that what were held to be the necessary limitations of enamel painting did not really matter. It was for him to discover the directions in which his progress would be stopped by mechanical difficulties, and to learn by experience whether there were any valid reasons against this or that way of attempting to put into form some artistic idea which seemed worthy of realisation. The study he gave to the history of the medium, and the knowledge he acquired of the practice of his predecessors, excited him to questioning rather than acquiescence. Primarily he accepted nothing and believed nothing that others could tell him; he recognised nothing but a great possibility, out of which he would bring by his own exertions whatever was within the reach of his own individual powers.

Necessarily, such a way of approaching an art which has been practised for centuries, and is now hedged round by a mass of traditions, has brought him into conflict with many authorities. To the expert with an archæological inclination there seems to be something disrespectful in the desire of a modern artist to break away from a path that has the sanction of long usage, and to seek out new directions to please himself. The pedant who thinks in a circle, and objects to progress because it upsets the conclusions at which he has arrived by a careful collating of fixed and definite facts, protests habitually against artistic enterprise as a thing not legitimate or permissible. From this point of view Professor von Herkomer has not played the game at all fairly. He has come forward as an audacious innovator, preaching heresies, and attacking dogmas which less restless men were willing to accept with unquestioning faith, and to follow with a blind belief in their infallibility. He has had the bad taste to set up his own judgment against the accumulated experience of many generations of enamel workers, and to convict them of a want of proper recognition of their responsibilities.

But, at all events, he has a right to be heard on his side of the question. The archæologists have had a long innings, and have had many years in which to get up their case. If even now there is a chance of proving that all this while they have been deceiving themselves and deluding others, the interposition of a sturdy preacher of



BARON SCHROEDER



PROFESSOR HUBERT VON HERKOMER

FROM AN ENAMEL PAINTING BY HIMSELF

ENAMELS

more liberal and more enlightened doctrines is something that the art world should welcome and not oppose. Taken in this spirit the enamel work that the Professor has done is of the highest value. Apart from its merit in matters of art accomplishment, for which it deserves to be judged in exactly the same way as his productions in other mediums, it has a meaning that is well worth inquiring into. It has a personal flavour, of course, but it represents besides, the modern opposition to ideas that have become stereotyped and obsolete because they have not been brought into correct agreement with present-day necessities. There can be perceived in it an impatience of control, a rebellion, partly unconscious and partly intentional, against rules that hamper and restrictions that annoy. It is argumentative and aggressive; and it demands consideration by the very assertiveness of its departure from the archæological track.

Some inquiry into the history of enamel painting is necessary to explain the points of difference between the upholders of tradition and a modern man who wants to have his own way without reference to precedents. When and how the art first began is a matter of absolute uncertainty. It may have been known and practised by the Greeks, or even the Egyptians, during the pre-Christian era, though there are only the slightest grounds for supposing that these peoples had made much study of its technicalities. But it was certainly used in early Christian times, and, in the form of *cloisonné* enamel, was a recognized method of decoration among the Greek craftsmen. It lacked expression and individuality, and served only as an accessory to the art of metal working—as a means, in fact, of enriching with colour the productions of the goldsmiths and jewellers of that period. It lingered for a while under these conditions, but made no progress and never took an independent position.

In the twelfth century, however, it was revived in the West by workers in France, Germany, and Italy. They modified the Eastern practice and substituted for the older *cloisonné* what is known as *champlevé* enamel. In the former method the enamel was used to fill spaces made by attaching narrow strips of metal to a flat plate and these strips served as outlines for the patches of colour which formed the pattern; but in the latter the spaces were gouged out of a thicker metal ground and the outlines were left as projections. By this change of preliminary procedure a greater freedom of design was

ensured. A skilful metal chaser could vary his drawing, and arrive at much more intricate effects than were within the reach of the worker in *cloisonné*. But the artistic qualities of the enamel itself were not improved, for it remained as much an adjunct to another art as it had been before.

The first signs of improvement came towards the end of the fourteenth century. These arose oddly enough out of a desire of the workers in metal to make the most of their own art and to avoid some of the disadvantages which, from their point of view, were involved in the use of enamel. They wanted to get due credit for their skill in chasing metal surfaces and to escape the necessity of hiding beauty of modelling beneath the coloured material. So they adopted transparent enamels, which, applied though they were in flat tones, borrowed modelling from the forms below and enhanced rather than destroyed the effect of subtle relief. This change was brought about solely in the interests of the chasers, but it was the beginning of a movement which raised enamel from its subordinate place among the arts and put it at last in the way of becoming one of the recognised pictorial mediums. The invention of translucent enamels over relief was the first great step towards the independence of this method of painting, for it opened up immediately many possibilities of development and showed a number of directions in which new fashions of working could be attempted.

Who was the first artist to use the combination of opaque and translucent enamels upon a sheet of copper for the production of a picture in gradations of colour is quite unknown. But during the fifteenth century this manner of treatment began to take the place of the earlier processes, and in a very short time the mechanism of the art as it exists at the present day was definitely evolved. The method is described by Professor von Herkomer in one of his Academy lectures. "On a thin piece of copper they laid a black or dark blue enamel ground; on this they first worked up the picture with a white, an oxide of zinc. Being mixed with a volatile oil, like essence of lavender or spirits of turpentine, the handling of the whole was quite under control. The modelling was obtained by various thicknesses of white, the black ground peering through the thin parts. It must strike any artistic mind that by a succession of layers of white on a dark ground the most remarkable modelling can be obtained. In the



BEAUTY'S ALTAR

FROM AN ENAMEL PAINTING

ENAMELS

earliest specimens that I examined in the Louvre the picture was evidently worked up with white. But the flesh parts were a purple opaque enamel, upon which a few high lights were again put on with white. The outline was done in one or two ways. One way was this: when the first layer of white was put on the dark ground it was dried and then with a needle the outline was scratched on it, which removed the white to the black ground underneath, giving much the effect of etching. This outline was preserved through the successive processes of laying on the white, because it could never be scratched again after a firing. The other way was to put lines with a brown or black vitrifiable colour on the white. When the black and white picture was finished, it was tinted with various transparent enamels. Some parts would be enhanced by gold put on with the brush, which fixed itself in the enamel ground when fired."

This mode of painting with white on a dark ground still remains after the lapse of nearly five centuries, the only known way of giving the effect of strong modelling. But the discovery was soon made that very few colours when applied upon the white ground would stand more than a single firing, because each time the plate was heated in the kiln the white caused changes in the superimposed paintings. So the next step was to limit the dark ground and its upper coating of white to those parts of the picture only where much modelling was required. In the other parts of the design the transparent enamels were placed directly upon the copper surface, a method of procedure that gave a greater variety of effect and increased the facilities for developing colour effects by successive firings. It became possible, too, to put gold and silver foil under the colours, and to arrive at a degree of brilliancy that was impossible under the older system. Out of these facilities a want of proper reserve began to grow, and early in the seventeenth century a degeneration in taste set in which led to the substitution of glitter and vulgarity for the formal dignity that had been hitherto a characteristic of enamel painting.

Another thing by which this degeneration was helped on was the discovery of what are called vitrified paints or superficial enamels. These paints are not prepared in the same way as the substantial enamels, which are made by this process: a particular quality of glass is ground into powder, and with it is mixed the oxide, also in powder, required to give the desired colour; the mixture is put into an earthenware

crucible and baked in a kiln for some hours; when cool it becomes a solid lump of glass coloured throughout, and it is then broken up and ground again into powder for the enameller's use. The superficial enamels are not fused first with the glass flux; they are simply oxides so finely powdered that by mixing them with some volatile oil they can be worked as easily as water colour. They are opaque and depend for their glaze, when fired, upon the ground over which they are laid.

But because they presented so few difficulties in management, and gave with little effort considerable gaiety of colour, they were very generally adopted in the seventeenth and eighteenth centuries. Being opaque they needed no elaborate under-paintings, but were laid on a white ground like oil or water colours. By their assistance the artists of the period were able to turn out a mass of pretty things, snuff-boxes, miniature portraits, and such like trifles, which had a sort of flippant brilliancy and an astonishing amount of minute finish, but yet were lacking in the more serious technical qualities. To all this work the superficiality and opacity of the vitrified paints gave an effect of thinness and want of luminosity; it approximated rather to china-painting or majolica, and had no distinctive style of its own. But for some while enamel painting flourished exceedingly under these conditions, because, being the fashion, it engaged the attention of artists of standing and repute, and it was employed by them in working out designs of an attractive type. Its popularity eventually waned, and it fell at last into the hands of the manufacturers of little articles of personal adornment, and other odds and ends, in which no serious artistic intention can be discovered.

During the last few years several skilful craftsmen in England and on the Continent have made—with some success—an honest effort to reinstate it among the more dignified arts. They have studied its technicalities with earnest attention, and have made deep researches into its history. But because this investigation has been carried out with an undue respect for archæology, they seem, for the most part, to have come to the conclusion that any revival of enamel painting must follow the lines of its original growth and reproduce the peculiarities of treatment by which the primitive examples were distinguished, as well as the beauties of execution which made the archaisms tolerable. History proves that pictorial enamels were mostly debased in style and inferior in handling; therefore all attempts to use the medium for the

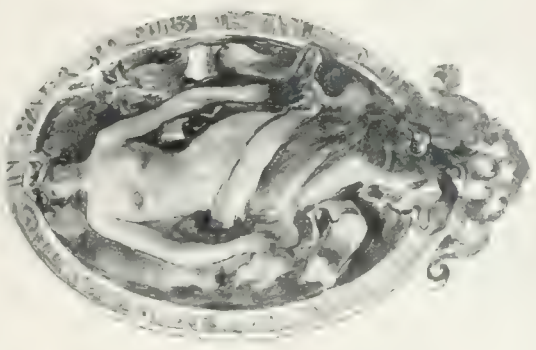


The Right Rev. Handell Crofton, D.D.

Portrait of the Right Rev. Handell Crofton, D.D.

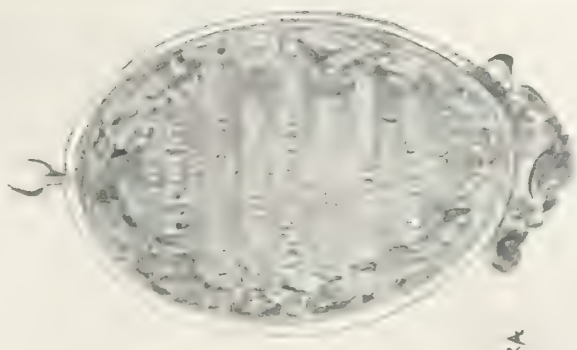


FIGURE CARVED IN
 IVORY
 BODY OF BADGE
 SOLID GOLD
 DIAMONDS SET AROUND
 THE WORKS OF THE RIM



IDENTITY BADGE
 OF THE
 ROYAL SOCIETY OF PAINTERS
 IN
 WATER COLOURS
 DESIGNED & EXECUTED BY

HENRY HERRING RA



ENAMELS

realisation of pictorial fancies must be forbidden as illegitimate and beyond the pale of respectability. There is no realism among the fifteenth century enamellers. They drew figures that were not human, strangely constructed and uncanny in type; they left all flesh surfaces white with blue or black shadows; and they conventionalised all details into patterns without perspective or atmospheric gradation. Therefore these quaint peculiarities are essentials of enamel painting, and everyone who takes it up must forget that he once learned to draw, and that he has ever noticed any other colours than blue and white in the human skin. Such pedantry is, of course, quite ridiculous, but it governs the mass of expert opinion on this subject nevertheless. It would be just as wise to say that all modern oil painting is wrong because it does not reproduce the simplicities of Van Eyck or the angularities of the early Italians.

The existence of this widespread fallacy, based upon a misconception of the meaning of the earlier and purer enamels, accounts for the defiant note which is perceptible in most of Professor von Herkomer's works in the medium, and explains the criticisms with which some sincere worshippers of the past have tried to turn him from what he believes to be the right and reasonable course. He has seized upon a classic in which scholars delight because it is so quaint and old, and he has turned it into modern English; he has even given to it his own phraseology and has made intelligible to the ordinary man pleasant little obscurities which have been the pet playthings of generations of wise men who like to maintain the ancient mysteries. Therefore his interposition is naturally unwelcome to the people who do not want to see the art extended in scope or adapted to the larger needs of the present day. He is making it not a curiosity, but a living and working actuality with new functions and greater responsibilities than it had in centuries long past, and he is encouraging other artists to treat it with the same familiarity. Already he has destroyed its exclusiveness and has advertised its possibilities for the benefit of anyone who wishes to follow his lead.

Yet in his defiance of tradition he has by no means forgotten to give the old workers full credit for all that was good in their method of dealing with the art for which he has so profound an admiration. He wishes most sincerely to restore the technical purity of the best periods, but to this purity of mechanism he is anxious to add the

vigour of design and the refinement of draughtsmanship which can be reckoned among the higher qualities of modern pictorial art. In the fourteenth and fifteenth centuries enamelling was in the hands of men who knew thoroughly how to manage the processes by which splendid colour effects and beauty of surface could be ensured, but yet were unacquainted with the rudiments of drawing as we understand it, and were incapable of expressing subtleties of modelling by correct gradations of tints. He believes that these men would have aimed at better artistic qualities if they had possessed or cultivated the right faculties, and he refuses to regard the primitive pictorial character as in any way worthy of the notice of an artist who knows better. Because collectors, who have fallen under the spell of the beauty that belongs to the material, allow their critical faculty to be deadened, and willingly pay large prices for old enamels drawn and designed with an amount of incompetence that would never be accepted in oil or water colours, the obligation upon the men of to-day to justify their more thorough art training is, he contends, by no means lessened.

He puts the matter, as it appeals to him, in this way: "I wish to make it very clear that there is no more excuse for bad drawing in enamel painting than in oil or water-colour painting. The finest drawing is possible, and there is no more limitation in the material than in other pigments. The limitation will be in the worker. Difficult it is beyond all other materials, but every effect and every colour, except pure vermilion, can be obtained. It is, and will always be, somewhat limited in its scale; the best quality is obtained in designs in which the figures are not too large. I would, however, be loath to say what it cannot do, because I know the possibilities to be endless. It has the greys and tender tones of all other mediums, but it has the additional depth and richness of colour of precious stones. In that combination lies its decorative quality, a quality not easily eliminated from it, no matter how realistic you may try to make your subjects. It is an integral quality of the material which makes it priceless."

So vital, indeed, to the success of enamel painting does he consider the most thorough training in the general details of art, that he would withhold this form of practice from all men whose knowledge has not been matured by many years' experience in drawing and painting. The art, he says, is not one for young beginners; it must



THE TRIUMPH OF THE HOUR

A SHIELD, WITH THE RESISTANCE



THE DESPAIRING SHALL BECOME BLIND

THE SKETCHES OF THE LUMINOUS ORDER



LOVE SHALL SUFFER

THE FIRST PART OF THE FIRST BOOK OF THE ILLIAD



LOVE SHALL SUFFER

FIRST SKETCH FOR "THE GILDED AGE" OF THE L. O. R.



THE LOWEST SHALL DESTROY THE HIGHEST

FIRST REICH FOR THE PRINCE OF THE DARK

ENAMELS

come in the middle period of the painter's career. Indeed, the enameller who aims at the highest flights must be an individual peculiarly constituted and specially equipped. He must have a natural faculty for contrivance, an innate power of conceiving ways and means of overcoming mechanical difficulties. He needs to be endowed with patience and adaptability, for every new subject he attempts requires of him the solution of a fresh problem; and there must be, to guide all the rest, the quality of sober confidence which comes only to the worker who has outlived the impracticabilities of youth and has acquired a perfect command over hand and eye. The beginner may experiment and inquire into questions of technical procedure, but he must postpone actual production until by other forms of study he has become an absolute master of his own faculties. If he hurries prematurely into publicity he will find that his own limitations will bar him hopelessly from the only kind of success worth striving for.

On that much debated question as to what is, or is not, legitimate in the treatment of enamels a very great deal might be said. To compare the material with any other at the disposal of the painter is quite futile, for though it has many of the qualities which make other mediums valuable, it possesses some characteristics peculiar to itself. In its intensity of colour it certainly stands alone. By virtue of this intensity it can, without any loss of pictorial rightness, pass over the border line which separates mere actuality from justifiable decoration. Effects can be aimed at which would be in any other kind of painting either ridiculously far-fetched or actually impossible. But it demands from the artists who deal with it the exercise of more than ordinary discretion and rather rare taste. In combining colours that are not only brilliant but translucent, and in using precious metals to heighten the brightness of these colours, there is the need of special restraint, because to exaggerate brilliancy into garishness is painfully easy. Vulgarity is an anti-climax always possible in the more powerful and adaptable arts because the appetite of the ambitious worker grows by what it feeds on, and, unless he watches himself carefully, he may be led away by the greatness of the resources at his disposal into uncontrolled display. Each achievement tempts him to a more striking effort, and with almost unlimited opportunities to produce startling things he may lapse from good taste in the desire to beat all his previous records.

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To the man, however, who can keep guard over himself there is scarcely any type of subject that is not permissible. He may range over the whole ground of art, from absolute realism to the most abstract invention, without ever laying himself open justly to the reproach that he is trying to do what the limitations of the craft forbid. But he will find that one of the highest virtues of the enamel medium is the inherently decorative quality on which Professor von Herkomer lays so much stress, and that by the extent of his application of this quality the measure of his ability will be determined. He will arrive at far nobler results by the judicious exercise of his imagination than by merely depending upon his imitative skill. Without denial of the authority of nature he can reach those greater walks of art which are accessible only to the instinctive designers, and can give to his achievements the crowning dignity of splendid decoration. There will be no struggling with the mechanical disabilities that hamper the worker in other pictorial processes, his materials will help him, and will encourage him to use what capacities he has to their fullest extent.

It is because the Professor is so amply endowed with the sense of decorative fitness that his enamels can be accepted as more significant than any of his other pictorial works. In this form of art he has launched out into the most definite avowal of his æsthetic creed that he has ever attempted, and in it he will, in all probability, make his most memorable successes. Already he has done enough to prove that he has no doubts about its technical possibilities, or about its fitness for his particular purposes. It gives him the chance that he most desires, to unite all his personal aptitudes in one method of expression, and to show himself in each of his performances as a sound draughtsman, a sumptuous colourist, a master of composition, and a deep and original thinker. No other mode of working, and there are few that he has not studied, will afford him the same scope for the display of the many qualifications that go to the equipment of the true decorator; and certainly no other could appeal to him as so likely to satisfy his most comprehensive ambitions. His enthusiasm about a craft which means so much to him is perfectly intelligible, his is not the nature to miss opportunities.

The first evidences of his preoccupation with this absorbing art were given to the public in the 1899 Exhibition of the Royal



Wilhelm I. The German Emperor, A. G.

From an enamel medallion.

ENAMELS

Academy, to which he sent a portrait and the large shield illustrating a mystical fantasy, "The Triumph of the Hour." The portrait demonstrated the applicability of enamel to a subject that had necessarily to be simply realistic and faithful to facts; but in the panels of the shield its greater possibilities were emphatically asserted. In the treatment of the allegorical compositions which tell the story selected as his motive there was the need of far more freedom. His personality had to play its part, and his mental attitude had to be allowed its share in the development of the pictorial idea. He had to show that the right connection existed between his imagination and the method of expression he had adopted. That this connection was convincing and complete was proved by the appreciation which the "Triumph of the Hour" gained from all the more thoughtful and intelligent members of the art community, and by the even higher degree of approval with which another of his allegories, "Beauty's Altar," was received in the following year.

But perhaps the most subtle combination of qualities is displayed in the portraits of "The Right Rev. the Lord Bishop of London," and "Professor H. Ende, President of the Berlin Academy," which appeared at Burlington House in 1900 and 1901 respectively, and in the large portrait of the German Emperor, which has not been publicly shown in this country. Each of these works, without any departure from its fundamental purpose, is a splendid piece of decoration. Viewed merely as likenesses they satisfy all necessary conditions of portraiture, the individuality of the sitter is faithfully realised, and his personal characteristics are set down without hesitation; but they have besides the well-considered arrangement of rich detail, and the happy balance of properly harmonised colour, which are indispensable in every work of art that lays claim to greatness. They are designs as fine in style as they are effective in execution; and their memorable excellence comes from no happy series of accidents by which an unforeseen success has been brought about.

The portrait of the German Emperor can certainly be taken as a type of what such ceremonial pictures should be. It records the personality of the man, but it invests him with the atmosphere of sovereignty, and surrounds him with the insignia of his rank. The colour scheme, in gold and crimson with accents of white, pale green, and blue, has the gorgeousness that assorts with the popular idea of imperial majesty, and

symbolises legitimately the magnificence of the ruler of a mighty Empire. The whole thing is like a huge jewel, brilliant, glittering, and transparent, and yet it is not wanting in depth and solidity. As a triumph over mechanical problems it is particularly notable. It is built up of several plates riveted together, but the matching of the colour has been effected with complete certainty, and the high pitch of brilliancy has been maintained all through, apparently without difficulty. The face of the Emperor is painted with the delicacy of a miniature, and with all the little subtleties of characterisation which are attainable in only the most flexible of mediums. No one who examines this portrait would believe that enamelling does not lend itself freely to the painter's purposes or that it is a method which cannot be exactly calculated upon. At no stage in the evolution of the picture does the artist seem to have been in doubt; he has made his way steadily step by step to the final result, and has been able to keep in view his ultimate achievement through all the preparatory processes of the work.

If the Professor had done nothing else, this one portrait, in its variety, sureness, and strength, would suffice to establish his contention that enamel painting has the qualities of all the other pictorial methods enhanced by special advantages of its own. The opinions he holds have been plainly stated in everything that he has spoken or written on the subject, but there is one passage which can be quoted because it conveniently condenses the whole of his conclusions. "We have now over a hundred shades of colour at our disposal—that is of manufactured colours. But this number can be augmented and varied into endless shades by combination and under-painting. The list of reliable oil-colours is not large, and fugitive colours should not be used. Every substantial enamel colour can be used and made permanent, it is a matter of firing; some enamels are hard and need much firing, others are soft and burn away after several firings. These differences must be carefully adjusted in the planning of your procedure when you once have your design absolutely fixed. Then there are opaque, as well as transparent, substantial enamels, giving the painter an endless scope in quality of colour.

"There is little difficulty in the actual firing, because the plate can be watched, and it is the glaze alone that needs your attention. Failures arise through imperfect planning for the firing. It is not truly correct to say that it is an art of flukes; it is an exact art, and can be



The Glacier's Edge



THE ARREST OF THE POACHER

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absolutely relied upon if the conditions are thoroughly right and understood. For instance, etching is vastly more uncertain than enamelling: no art is quite certain. In enamel painting, knowledge and experience, with habits of exactitude and intense concentration, are indispensable. There is no dashing in a subject; it is a repetition of processes until the final stage is reached, which can look like anything you like to make it—dashed in if you like. Painting in enamel is a continual effort of holding enthusiasm in check, without allowing it to lose its efficacy. It is absorbing as no other art is; there is excitement in the firing, of course, but it is quickly over each time. Dealing as one does in pure colour all the time, both opaque and transparent, there never is the distress that one feels in using oil paint, which, in comparison to enamel, is little better than mud. Again, the oil and water-colour mediums have reached their highest possibilities long ago. Only variation can be expected—the outcome of temperament—in their use. But here is a material never yet developed.

“An entirely new vision must permeate the artists that take up the pigment for pictorial performance. It must, once and for all, be taken out of its cramped position, out of its imitation of past work, in fact out of the silversmith's and jeweller's ideas of pictorial art. The painter alone can do justice to its endless beauties of quality. When he takes it up we shall have pictorial art fully expressed in this material. As Labarte says: ‘It is only by giving to painting in enamel a much wider range that any available efforts can be made towards the restoration of this art, which formerly contributed so largely to the splendour of the Middle Ages, and the period of the Renaissance.’ But this time it must not only be a restoration but a new birth—a new organism as it were. Let the decorator and jeweller use it as he pleases in the applied arts. There are possibilities enough in the pigment to crown any effort in that direction. But its great untouched mood is its capacity to reflect some of the most precious and otherwise unapproachable glories of colour in nature. And this time it must be England and not France that shall claim the honour of the full development of painting in enamel.”

CHAPTER VII

BLACK AND WHITE

IN a review of the many occupations with which Hubert von Herkomer has filled his busy life, the importance of his work in black and white must not be overlooked. Of all his activities this was the first to bring him into notice, and out of it have grown some of the best qualities of his art. The illustrative instinct has always been strong in him, but the higher development of it, as expressed in his pictures, is in great measure due to the constant practice, which he had during many years, in drawing for reproduction. By this practice he acquired certainty in draughtsmanship, and fluency in the expression of his ideas; and it helped him to discretion in the choice of material that would be easily adapted to his purposes as a painter of incidents in modern existence. It increased also his faculty of observation, by teaching him how to pick out quickly the essentials of any subject, and how to assort his impressions so as to have them in the right order for use when required. As a basis for what he has done since it has been invaluable, an admirable training for a man of his imaginative nature, and an excellent check upon any tendency to carry his fancies beyond their right limits.

Black and white work, however, was not with him a temporary occupation, nor one which he abandoned as soon as he had grown into popularity as a painter. Even when the struggles of his early days were over, and it ceased to be the most important source of his income, he still gave to it much of his time; and he has kept it going, in one or other of its many forms, to the present moment. The reputation he made as an illustrator by the blocks he did for the Dalziels and for "The Graphic," has never been forgotten because he has not allowed himself to fall out of the ranks of the workers in this field of art. From time to time he has given evidence of his continued interest in the work by which he earned, almost in his boyhood, an honourable place among such famous draughtsmen as Fred Walker, G. J. Pinwell,



VINTAGE TIME AT MONTE FLAND, NEAR FLORENCE

BY PERMISSION OF "THE GRAPHIC"



THE MONKS, FIESOLE
BY PERMISSION OF "THE GRAPHIC"

BLACK AND WHITE

A. B. Houghton, Charles Green, Frank Holl, Mr. Luke Fildes, and Mr. E. J. Gregory; and, though his drawings have become fewer as other artistic responsibilities have crowded upon him, they have lost none of their distinctive quality and none of their beauty of style.

The technical skill he has consistently displayed in this method of expression can, indeed, be very sincerely praised. Even in his slightest and hastiest productions the power with which he has used his materials is unhesitating and free from all hint of careless compromise. There is just as much intention in his rugged sketch of a burly carman, or in his note of an old pensioner's head, as in his delicately detailed drawing of a group of soldiers in a guard-room, his graceful record of an Italian vintage scene, or his pathetic study of blind basket-makers busy with their work. There is as much individuality in his rapid pencil notes of a bit of drapery or a pose of the figure as in his most highly elaborated compositions designed to tell some story full of shades of dramatic interest; and this instinctive expressiveness is not less evident in early efforts, like his studies of tree forms, than in the things he did when his executive methods had been matured by many years of practice. The desire to work in the right way has always been a guiding influence in his career as an illustrator; it has kept him from drifting into demonstrativeness, and from being satisfied with superficiality.

He had the advantage, too, of unusually favourable surroundings from the commencement of his student days, for the period of his training coincided with that famous epoch during which illustrative art reached the highest development to which it has ever attained in this country. Forty years ago the reproductive processes which are now in general use had not begun to exercise an appreciable influence over the methods of the black and white draughtsmen. There was still permissible to the workers an absolute freedom of expression; and the need for considering the limitations of the devices by which drawings could be translated into blocks for printing had not yet arisen. Wood engraving skilfully executed would give practically all the delicacy of tone gradation and variety of touch by which the original designs of such artists as Pinwell and Walker were distinguished, and no man was called upon to surrender the better part of his technical individuality because the mechanism of reproduction would not properly interpret the subtleties of his work. The vicious necessity

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to "draw for the process" which has arisen of late years had not led the illustrators into the coarse and summary treatment of black and white which is now almost universal. They had great opportunities, and they used them with taste and with a sincere desire to be true to the artistic principles which seemed to them to be worth asserting.

It was in such a school as this that Hubert von Herkomer learned the best part of his technique. The knowledge that he had to compete with the most accomplished masters of illustrative design stimulated him to a sustained effort to rival them in executive power and led him into earnest study of the essential characteristics of their style. He based himself upon them and followed them as his leaders, yet he did not descend to slavish copying of the works which he admired so intensely. What he took special pains to master was the combination of qualities which made the draughtsmen of the sixties so authoritative and so memorable in our art history. From them he acquired his beauty of line, his love of elegant form, his refinement of tone suggestion, and his discrimination in choice of subjects likely to attract attention when reproduced. These details of practice he has interpreted in a manner of his own, and he has fitted them to his personal view in such a fashion that, without at all disguising the fact of his adherence to a particular school, he has never failed to give in all his black and white work a clear statement of the beliefs he holds about the larger matters which are vital to success in pictorial production.

When, in the year 1877, he first took up etching, he attacked its problems with the same personal intention that had guided him in illustration. He did not disregard the hints which were to be derived from what he saw others doing, but he set to work to apply these hints without any special regard for recognised precedents. The art opened up to him quite a fresh series of interests. It provided him with a method capable of new interpretations, and unlike, in technicalities and possibilities, anything that he had hitherto attempted. He became immediately enthusiastic about it, and, in accordance with his invariable habit, he proceeded to find out what were the particular processes required by undertaking things that would have taxed severely an etcher with very considerable experience. But, as he says, he "blundered through it somehow," and was soon able to give a good account of himself. Even if there had been available opportunities of learning the craft systematically, it is very questionable whether he



Dancing is a form of Rhythm,
Rhythm is a form of Music
Poetry is a form of Thought
Thought is a form of Dance

THE SERPENTINE DANCER

FROM A DRY-POINT ETCHING



"SOUVENIR DE REMBRANDT." FROM AN ETCHING



GWENDDYDD

FROM A DRESS BY J. F. CHINE

BLACK AND WHITE

would not have preferred to find out his own way unassisted. The desire to try his hand at production before he had gathered sufficient knowledge of preliminaries has influenced him all through life, and, dangerous method though it is to many men, it has served him sufficiently well. It has had the effect of helping him to an immediate expression of his ideas in whatever art he has adopted, and it has shown him, as nothing else would, the directions in which his enthusiasm could be legitimately allowed full play as well as those in which restraint and self-control were demanded.

At first his want of intimate acquaintance with etching as a technical process led him into errors both of taste and practice. One to which he pleads guilty, and for which he now condemns himself severely, was to try to do plates far too large in scale to admit of any of those refinements of touch by which the chief beauties of the art can be secured. "My sins of size," he has since declared, "lie heavy on my conscience, for I perpetrated life-size heads, with lines bitten half through the plate, looking for all the world like ropes, and tearing the paper, during the operation of printing, into shreds. The area of the backgrounds having been too vast for lines I resorted to a file. Fancy filing a background to a head on a copper-plate as if it were a piece of engineering work! One glimpse at a Rembrandt etching would have set me right. But, incomprehensible as it seems to me now, I never thought of going to the British Museum to look at those incomparable works."

These mistakes he might certainly have avoided if he had put himself under some guidance at the outset. He would have escaped, at least, that sense of disappointment and disgust at repeated failures which comes inevitably to the enthusiast who plunges unprepared into an art which abounds with curious complications. But at the same time there would have been less of that stimulating excitement which is to him an essential part of artistic study. Without this stimulus to keep him going, without a complete conviction that he would conquer all the difficulties that hampered his progress towards the goal that he proposed to reach, he would hardly have persevered month after month in his struggle to acquire the ease of expression for which he craved. What a trial the whole thing was to his patience he does not hesitate to admit. "It will surprise none when I confess that twenty times and more did I give up etching, and twenty times and more did I take it

up again. I have burned holes with the acid in my clothes, and holes in my skin; I have spoiled carpets and had inflamed throats from poring over the fumes. I have sat up half through the night with a plate that would not come right and had finally to be abandoned. I have taken plates to my bedroom and worked at them when half undressed, then gone to bed, and had frightful dreams about them. I have neglected all duties in the dog-days of my etching career, have made my family miserable and ill by filling the whole house with bad fumes; and yet I live to say that I love etching with all my heart and soul, and believe that good times are coming for all good etchers."

But in spite of everything, he did not cease his labour until this love of etching had been justified by his success, until, in fact, he had brought his more or less chaotic ambitions into real working order. His patience stood the test, and no disillusion or irritation was able to damp his enthusiasm or to destroy the hopefulness which is the moving principle of his temperament. When he found, at last, that he could control the intricacies of the craft to which he had sacrificed so much, and that he could understand exactly how both his triumphs and his failures were brought about, he knew that he had mastered the whole problem. After that there was no groping in the dark, no feeling that he could not take credit for some fortunate result because he could not fully explain the means by which this result had been secured. When once the way had been cleared, imperfection of achievement could only come from insufficient attention to methods, or from an avoidable lapse in his artistic consciousness.

It may, perhaps, be thought that the great experience he had as a draughtsman on wood helped appreciably to make him a skilful etcher. But his observation inclines him to the view that drawing in black and white does not by any means develop the particular faculties which are necessary in the other art, and he contends that it is from the ranks of the painters rather than the illustrators that etching will gain its best exponents. He explains this contention in this way: "The habits of sight—of artistic sight—are vastly different in the wood draughtsman and the etcher. The draughtsman has a totally different method of getting at form and tonality, even if he draws with lines. There is immediate finality in his touches which he would have to unlearn as an etcher. How little practice the wood draughtsman gets in colour with his work we see by his first attempts to paint, for



CROSSING THE BROOK

FROM A VERY POINT OF VIEW



A BAVARIAN EQUIPPED FOR FOREST-WORK

FROM A LITHOGRAPH



A BAVARIAN PEASANT BOY

FROM A LITHOGRAPH

BLACK AND WHITE

he only succeeds in producing a drab-coloured drawing. This is hardly surprising, seeing that colour is by far the most delicate and sensitive of the artistic faculties. It is the slowest to come, and often the first to go." In other words, the painter's training in colour vision will give a fuller meaning and greater value to his effects in black and white, while the narrower practice of the wood draughtsman will aid him only to define the shapes of things, and will actually hamper him in any attempt to suggest colour by means of tone gradation. No etching can be really great unless it contains much more than a mere statement of form, and shows sensitiveness to the finer artistic emotions.

To make this point clearer, another passage may be quoted from his lectures on "Painter-etching" delivered at Oxford. "It is therefore the sense of colour that an etcher must possess quite as much as power of drawing. The real colourist will give you in an etching all the sensations of looking at a fully toned rendering of nature, but with little labour. The poor colourist labours to get local tonality. In a word, the best etchers suggest tone and colour; the worst etchers make tone either by a multitude of tedious lines or by undue or illegitimate 'dodging' in the printing." According to this argument, the Professor has to thank his proficiency as a painter for the excellence of his etchings. If drawing on wood taught him certainty of hand, it gave him nothing else that he wanted in another art which is made or marred by the ability of the executant to arouse the colour emotion by sensitiveness of line. All the rest of his faculty as an etcher he owes to the persistency with which he worked at picture painting, even during the period when his circumstances obliged him to be chiefly an illustrator. He never allowed his eye for colour to become deadened by exclusive attention to black and white.

By a sufficiently logical sequence of thought, he proceeded from etching into mezzotint engraving, from the management of suggestive line to the use of tone masses. Here again he had to make his way unassisted by any systematic teaching. But he soon found his direction, and after a comparatively brief struggle with the peculiar technicalities of mezzotint, he began to handle important plates with considerable ease. In this form of engraving, indeed, his successes as a reproducer of pictures admit of no dispute. His plate after "Caller Herrin," the picture by Sir John Millais, was admirable in its qualities, and he was not less happy in his translation of several of his

own paintings. The absence of any formal apprenticeship to engraving, the want of training in the mechanism of mezzotint, did not perceptibly delay his development into a most accomplished craftsman, and certainly did not cramp his artistic energies. So soundly indeed did he learn his lesson that he was able before long to help a batch of young workers to do great things in this branch of art. Some of the ablest of the present day engravers owe to his enthusiastic experiments and to his judicious supervision the best part of their skill. His mind provided the controlling influence which led them to strive after high ideals of workmanship, and his stimulating suggestions pointed out to them the ways in which they could expect to rival his ingenious achievements. By his own work and that of his pupils, he has introduced a new element of vitality into modern engraving.

The most interesting of all his activities in black and white was that which led to the invention of his process of autographic engraving. His elaborate investigations into different reproductive arts impressed upon him the conviction that some mode of recording the actual handiwork of the painter without the intervention of some other individual as interpreter, and without the necessity arising for the translation of brush-work into lines, would be a useful addition to the available printing processes. He was induced first to consider the possibility of inventing such a device by noticing the charm of what are known as "monotypes." These are prints from unengraved plates, and they have particular qualities which have made them the delight of many painters and etchers.

His description of the manner in which monotypes are produced explains the nature of the foundation on which his autographic method was based. "You take a polished copper plate and cover it with printer's ink—cover it completely with the dabber as if there were something to print. Now with brushes hard and soft, and with rags, or your finger, or all combined, you wipe out the forms you require from the black ground. You will soon find that you can get the most delicate tones, the most artistic manipulation with your brushes is possible, and brilliant high lights can be got out with a bit of wood pointed at the end. Here is a toy for the painter—for it is painting, pure and simple—the only difference being that the lights are taken away and the blacks are left. When your painting on the plate is done, you put it through the press like an ordinary engraving; nearly all the ink will come off

A HEDGE FOND
A HEDGECOVER, RAVINE



BLACK AND WHITE

the plate and you will find on the paper a splendid proof of your work. Great care must be taken not to have the pressure too great or it will crush the work, because the ink is only on the surface of the work in different degrees of thickness—no line, no incision being made in the copper. If, on the other hand, the pressure is not enough, the ink will not come off sufficiently to show all your work, and it will have a woolly appearance. The paper also must be in the right condition of moisture. I know no method of drawing in pencil or colour that can approach the beauty of these printed blacks. The artistic mystery that can be given, the finesse, the depth of tone, and the variety of texture make this manner an almost intoxicating delight to the painter—and it is only possible in the hands of a painter.”

It seemed to him a pity that a way of producing prints which was so rapid and direct should remain simply an amusing trick, and that there should be no means of converting this painting on the plate into a permanent printing surface. So, with his assistant, Mr. H. T. Cox, he set to work to devise a method of multiplying impressions from the ink picture, and after a while he hit upon and patented a process which would produce fairly adequate results. This process was efficient enough as far as it went; and he gave to it the name of “Spongotype.” The way of working it was this:—The plate was first covered, by means of a lithographic roller, with an ink made of graphite, German printing black, and oil, then out of this uniform black film the half tones and lights were wiped or scraped as they are in making a monotype. Next, this ink painting was dusted with a mixture of bath-stone, bronze powder, and asphaltum, which adhered to the sticky mixture, and, after being dried for about three days, the plate was put into an electrotyping bath in which copper was deposited on the dusted face of the picture. When this deposit was thick enough, it was lifted off the plate and used to print from. It was an exact reproduction of the ink surface with all the granulation and relief of the original work, and from it a large number of impressions was obtainable.

But when he had got so far with his invention, he wanted, of course, to carry it to much greater lengths, and to develop its possibilities as much as he could. He found that there were certain inconveniences which could be overcome with more systematic contrivance, so he began a fresh series of investigations to discover how these inconveniences could best be remedied. For one thing, he wanted an ink which would

not dry too quickly, because he believed that paintings which required elaboration and prolonged working up would be as susceptible of accurate reproduction as the slighter works which could be finished in one or two sittings. For another, he wished to be able to use a more spontaneous and direct manner of expression than was practicable so long as the obligation remained to arrive at modelling and form by wiping out lights from the black film laid upon the plate. There was, too, he perceived, a probability that the dusting with the mixed powder could be managed better, so as to produce a more sensitive and varied granulation for record in the electrotyping bath. Each of these working details had to be settled by repeated experiments; but in each instance he succeeded in adding to the capabilities of the process, and in making it better suited to artistic purposes. So much indeed did he enlarge its scope that a new patent was necessitated, and this was taken out some five or six years ago.

What has resulted from these experiments is a system of working that is at the same time more simple and more effective than the first evolution from the monotype. There are now no limitations that will at all hamper the average painter who has any experience of monochrome. Instead of oil paint, he uses a slow-drying ink which is in consistency very like the tube colours to which he is accustomed; and he paints on a metal plate instead of a canvas. But the plate has a silver surface, so that it is practically white, and on it, by applying the black ink with hog-hair or sable brushes, or with any other painting tool that suits him, he can obtain the fullest gradation of tones, from absolute black to the palest grey. The silver plate is left untouched for the white high lights, and small sharp lights can be scratched out of the sticky paint with the greatest ease. The ink as it is now compounded remains in its original condition, without drying, for many months, so that any amount of retouching or alteration can be done after leisurely consideration. As the process from beginning to end is a positive one, there is none of that necessity to stop and think what particular touches will look like when printed, which is apt to check the spontaneity of the etcher or mezzotint engraver. The artist has to execute a simple black and white painting with the materials and tools with which he is familiar by long practice, and the translation of this drawing into a printable plate is effected quite mechanically without any interference whatever with his work.



THE HODMAN

FROM A MONOTYPE



A DYING MONARCH

FROM A HERKIMERGAUDEL

BLACK AND WHITE

The invention of an ink that would remain in the right condition for an almost indefinite time was not the only improvement made in the working details; another was effected in the dusting process by which the plate-painting was prepared for the electrotyper. It was discovered that a better quality came from the use of a powder which was not uniform in grain, because the larger particles adhered to the thick paint, and the finer to the thinner films, and so gave the greatest possible variety of texture to the printing surface of the copper plate. The coarser granulation in the dark passages of the painting prevented any blurring or thickness in the print, and gave a richer black, while the delicate relief in the half-tones obviated all exaggeration of gradation or forcing of the effect. The electrotype preserved the varieties of the granulation, its changes of texture, and subtle differences of projection and depression, and produced a perfect facsimile of the artist's touches. There could never be any uncertainty about the way in which this mechanical record would be made. The translation became automatic directly the plate-painting left the painter's hands.

What are the capabilities of this method of auto-engraving can be judged well enough from the use that the Professor has made of it. Not only the two well-known plates, "Ivy," and "Roses," but a number of smaller works besides, for which he is responsible, are in existence to prove the value of the process when it is handled by a man who has a proper equipment of art knowledge. As a commercial device it is probably not destined to become popular, for it presupposes the interposition of an artist in the preliminary stages; but as a means by which a clever executant can set down his impressions, and can make them available for the printer without any fear that his intention may be misinterpreted, it has an unquestionable value.

It takes, at any rate, a place of much importance among the other expressions of the Professor's interest in black and white. He has to his credit a long list of successes in this branch of art work. As a draughtsman on wood, an etcher, a mezzotint engraver, a lithographer, a designer of posters, as a master indeed of nearly all the black and white mediums, he can hold his own against any of his competitors; and he has rounded off his reputation well by this ingenious invention. In years to come its scope may possibly be enlarged, and its commercial conveniences may be increased. Some one else will profit by it then, but he will owe a debt of gratitude to the man who laid so excellent a foundation on which his successors could base greater developments.

CHAPTER VIII

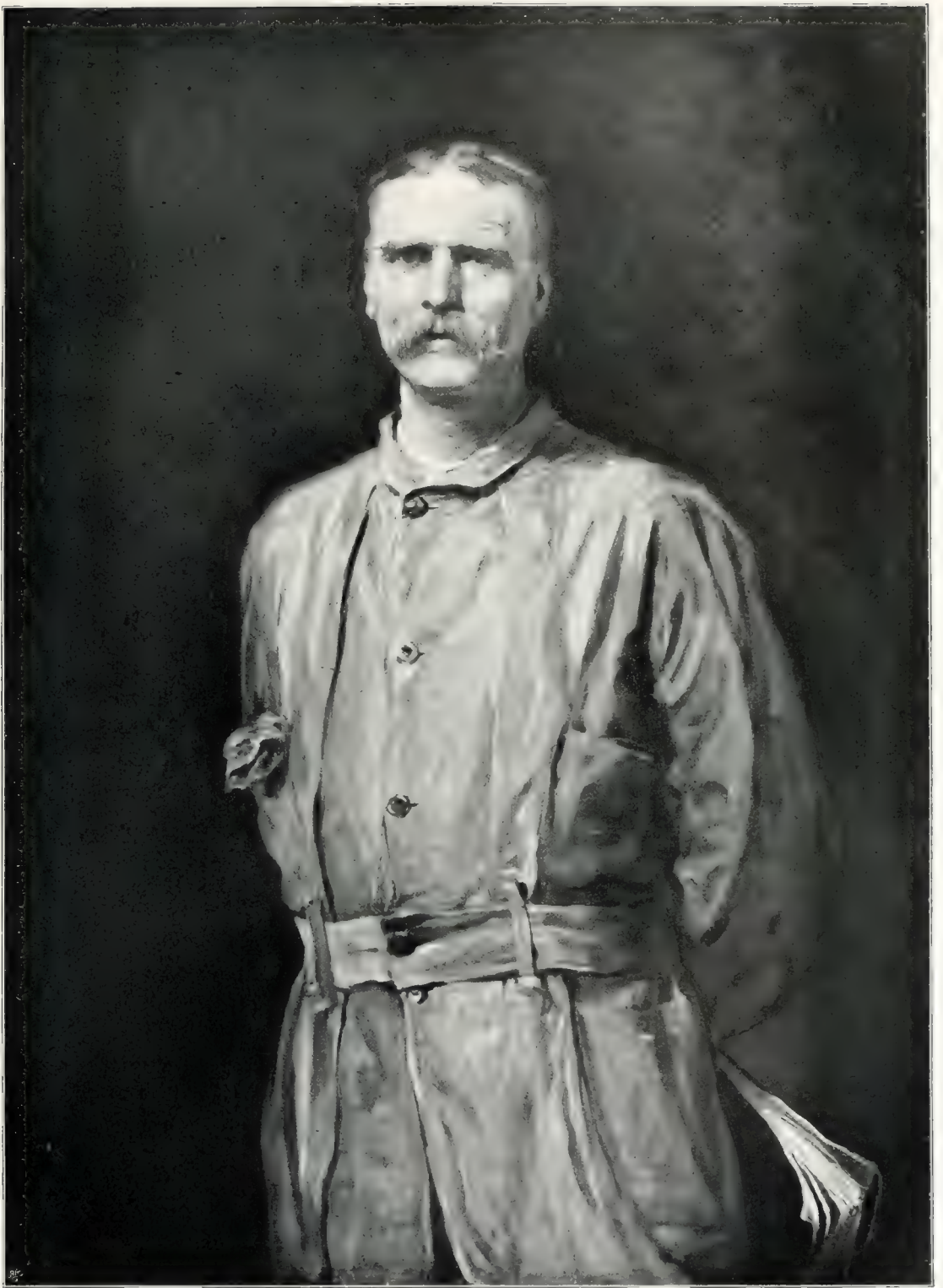
METHODS OF PAINTING

THERE is usually some assertion of a personal conviction in the methods of working which an artist affects. His ways of using his materials are worth attention, because they reveal something of the mental processes by which he is controlled in the expression of his ideas and throw much light upon the view he holds about his responsibilities as a craftsman. He fits to himself the technicalities which are the common stock of the artistic profession, and modifies and adapts them so as to suit them to his particular needs. The more inventive his habit of mind the less is he disposed to accept as a matter of course the precepts of his teachers or the hints of his fellows; it is more interesting to scheme things out for himself and to examine the practices of other men through the medium of his own temperament. It is only the matter-of-fact person who is content to follow a lead which saves him from speculative investigation; the deeper thinker sifts the knowledge he collects and takes out of it only what he believes will help him to build up a system on which he can rely. He would never be satisfied with second-hand information, it would be much too inexpressive and impersonal, and would be quite inadequate as a guide to original achievement.

This personal element is apparent in the methods which Professor von Herkomer has adopted. The absence of any prolonged training in a particular school led him from the first into a habit of inquiry. What he was not taught he had to find out by a mixture of intuition and experiment. To take up a branch of practice without any previous knowledge of its technicalities, and to labour through all sorts of mechanical difficulties into complete success, has been one of his commonest experiences; but in this way he has arrived at a very workable system in each of the forms of art which he has mastered. He has learned exactly what he wants to know; and whether his manner of realising his intentions is in accordance with tradition or



LORD KITCHENER OF KHARTUM



ARCHIBALD FORBES

METHODS OF PAINTING

not is quite immaterial. It suits him and is, therefore, the best he can follow.

In his oil and water-colour painting his mode of working is rather sympathetic than scientific, directed more by the suggestion he derives from his subject than by a preconceived belief in the efficacy of certain set devices. He has not, as so many other men have, reduced his whole view of art to a definite formality with bounds and limitations outside which he must not stray; and consequently he has never acquired any habitual trick of execution which stamps with a family likeness every one of his canvases. Indeed he is accustomed to vary his manipulation according to the characteristics of his sitter. For instance, where he has to paint a face that is sensitive and expressive he works with sable brushes, and gradually gets his effect by a series of small touches; when he has before him a more obvious type of individual he paints more broadly and robustly with solid colour and large handling. In the first case he occupies himself chiefly with the facial expression and depends upon his accuracy of vision to give the necessary pictorial qualities to the canvas; in the second he makes the most of whatever picturesqueness his sitter may have and uses all his technical resources in an effort to arrive at an effective result.

He is just as ready to change the manner in which his pictures are arranged, and to reflect in his treatment the impression he receives from the subject before him. At one time he sets his sitter against a simple dark background; at another he introduces tapestry hangings or puts an architectural surrounding with columns and other definite accessories. Sometimes he paints an effect of strong light and shade, vehement in contrast and vigorously accentuated; at others he plays with the delicate gradations of broadly diffused light with no insistence upon details of modelling or assertion of forms. He keeps himself, in fact, ready for new suggestions; and, while he values his individuality, he guards against the possibility of a lapse into mannerism. This frequent variation certainly saves him from the common fate of the prolific producer, for it prevents the repetition of one set of ideas and gives constantly fresh incentives to originality of method.

In the mechanism of his oil painting there is nothing extraordinary. He works on a white ground, which is allowed a long time

to dry, so that it becomes perfectly hard and is slightly absorbent. The first statement of the subject on the canvas is usually made with the brush, though occasionally the placing of the main facts is indicated with a few touches of charcoal. From the beginning of the actual painting there is always an intention to realise the full colour and effect of nature. Sometimes, as in the picture of "The Guards' Cheer," the one painting is complete enough in its qualities to remain without any further additions, but if it lacks brilliancy or depth of tone he goes over it again as soon as it is dry, keeping what is good in the under work, but amplifying it and adding to it what seems to be necessary. In this repainting no medium is used. Any sinking in or deadness of surface is corrected with a thin scrub of amber varnish and turpentine, but the pigments applied on this are not thinned. He holds that a certain tightness of touch is apt to come from successive paintings with colours that have been diluted with a medium. If from prolonged working there results any opacity of colour he renews the original surface by putting over the faulty parts of the picture a priming of zinc-white ground in turpentine and mixed with a little varnish, but without oil, and he then paints freshly on this new ground.

To the character and style of the brush-work he devotes a considerable amount of thought. Whether he is working with a large hog-hair brush or a small sable he always strives for spontaneity of touch, and avoids all temptation to become small or mechanical in manner. As a good example of the breadth of style which he can obtain even with careful and detailed handling, his portrait of the Prince Regent of Bavaria can be instanced. The face was entirely painted with small sables, and yet it is markedly strong in characterisation and direct in manner. There is no tightness or thinness in the touches, and no hint of labour in the general effect. If, as may happen sometimes, the effort to get a likeness leads to any loss of artistic quality in the execution, he has a way of reviving the freshness of the work with a few broad brush marks which, without obliterating the painting beneath, give to it the vigour that is needed.

His palette for oil work is sufficiently simple, it consists of:

| | |
|----------------|-----------------|
| Rose madder, | Raw sienna, |
| Purple madder, | Burnt sienna, |
| Vermilion, | Yellow ochre, |
| Light red, | Cadmium yellow, |



Homeward.

METHODS OF PAINTING

| | |
|-------------------|---------------|
| Permanent yellow, | Burnt umber, |
| Aureolin, | Ivory black, |
| Cobalt, | Cobalt green, |
| Raw umber, | Viridian, |
| Flake white. | |

It is the same for his water-colour painting, except that flake white is omitted and lamp-black substituted for ivory black. Occasionally he uses Chinese white in water colours, but this has been only of recent years.

Oddly enough, when the many successes he has made with big canvases are considered, he still regards himself as primarily a water-colourist, and declares that he has not yet come to be a "comfortable" painter in oils. It must not be forgotten, however, that his earlier experiences of colour were gained in the more delicate medium, or that it was for many years the method of expression which he employed most. His portraits of Wagner and Tennyson, his large Bavarian subject, "Light, Life, and Melody," and several other exhibition pictures were executed in this way, although at the time when they appeared he had already produced such important oil paintings as "The Last Muster," "At Death's Door," and "Eventide." But in these, and many other works he has since carried out, there is a definite character which reflects his study of water colour, and shows how much it has affected his technical practice. He owes to it, no doubt, that power of rendering small detail without loss of breadth which is pleasantly illustrated in such a portrait as that of the Prince Regent of Bavaria, and from it come, too, some of the best qualities of his colour. It is no disparagement to his oils to say that they have some of the characteristics of another medium, for in adding these characteristics he has not falsified those which are inherent to oil painting; he has rather found a way of combining pleasantly certain processes not too easily brought into harmony. Possibly in some of his early canvases the combination was not as well balanced as it should have been; but as he has added to his experience he has acquired a truer technical discrimination, and now it would be difficult to detect in his work any indecision about the way in which his materials should be used.

In the first oil picture he sent to the Academy, the Bavarian subject, "After the Toil of the Day," there was in the minute stippling of the faces, and the sketchy generalisation of the other parts of the

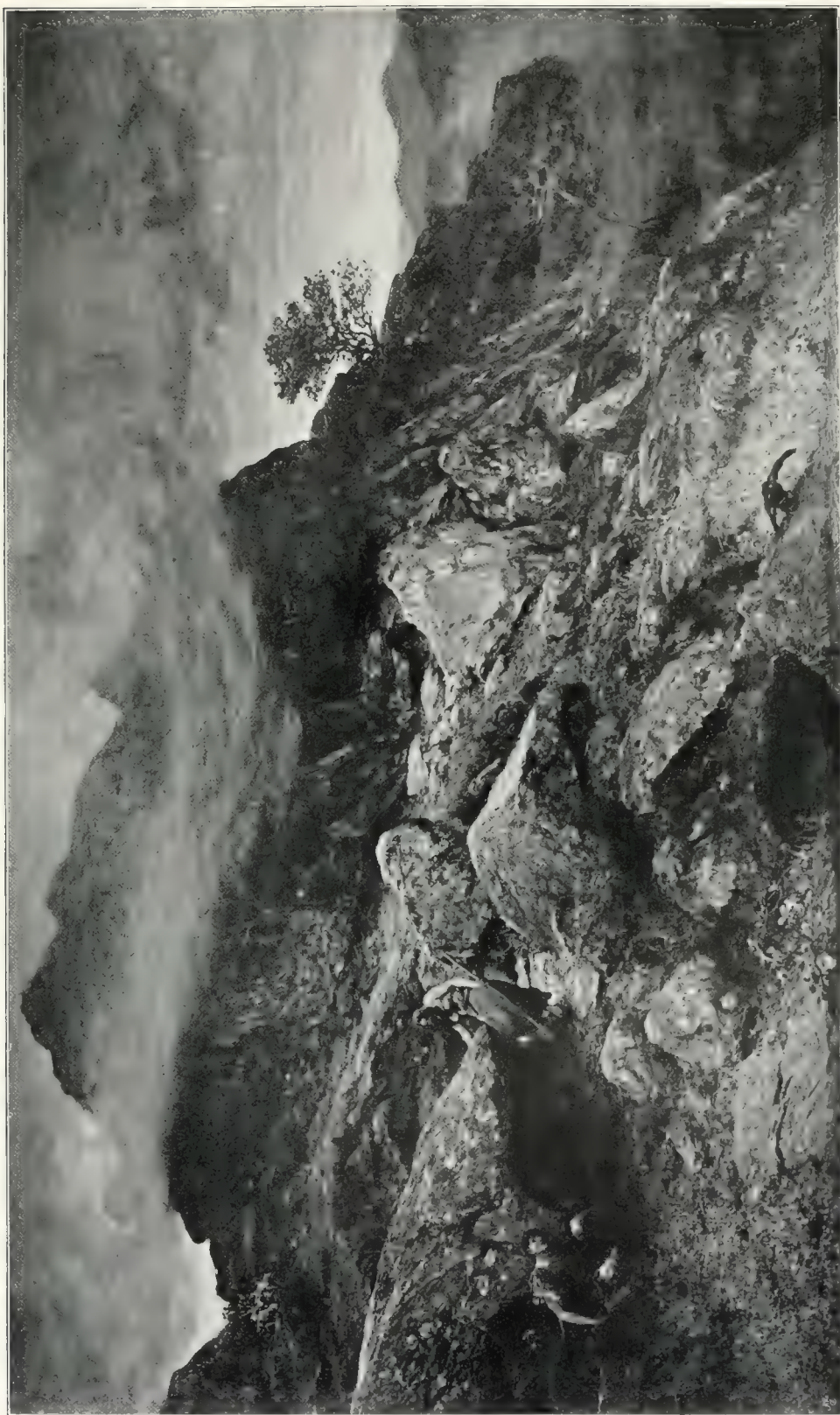
composition which were, as it seemed to him then, of less importance, a very apparent reflection of his work in water colour. There was even in the far broader and more direct method of "The Lady in White" a suggestion still remaining of the handling and the tonality which belong especially to the water-colour medium; but there is none of it to be detected in canvases like the "Zither Evening," or the portrait of the Duke of Somerset. They have in full measure the depth and solidity, the decision of touch, and the richness of tone, which are to be reckoned among the greater essentials of oil painting. The one quality which he has retained all through, and wisely, is a certain frankness of colour, a brilliancy of pitch, and an almost audacious freedom of combination which few other painters care to attempt.

There are some points of difference between his oil and water-colour technique. He begins, as he does in oils, with the brush, sketching in the outline of his subject lightly with raw sienna without any preliminary pencil drawing; but he does not attempt to realise the whole effect at the first painting. Instead he gradually amplifies both the drawing and the tone effect, advancing by several stages, and never putting on much colour at one time. Occasionally, when he is painting a portrait with a dark background, he covers the white paper round the head, as soon as the outline and forms are settled, with a decided wash of raw umber and raw sienna, laid on with a full brush, but this is less a custom with him than an exceptional expedient. The slow building up, tone by tone, and detail by detail, is more characteristic of his method. He uses transparent colours almost exclusively, and paints on old Whatman paper stretched over carefully made blocks, with another sheet of ordinary paper beneath.

But, with all this precision and careful progress from stage to stage, he avoids agreeably any hint of laborious contrivance. His water colours, minute and closely studied as they are, never seem overdone. Certainly in the completeness of such a careful record of nature as "The Trout Stream," or in the exquisite finish of the handling in "The Poacher's Fate," there is neither triviality of touch, nor unintelligent display. In these, and others which could be as fitly chosen, the desire to express the fullest meaning of the subject has been controlled by a true sense of artistic propriety, and there is no sacrifice of spontaneity to technical assertion. They show the best side of his art, its refinement and variety, and its exact adjustment of methods to meaning.



AT DEATH'S DOOR



FOUND

CHAPTER IX

THE SCHOOL

WHEN the idea of establishing at Bushey an Art School arranged on novel lines and conducted on unaccustomed principles was first suggested to Professor von Herkomer, he accepted it without hesitation, because he saw in it an opportunity for putting into practice some of his most cherished theories on the subject of Art Education. The opportunity came in a way that was almost accidental. Mr. T. E. Gibb, a neighbour of the Herkomers at Bushey, was guardian to a young art student whom he wished the Professor to receive as a pupil. This arrangement did not, however, commend itself to the artist, who did not feel disposed to take charge of a single student. But out of the discussion on this matter arose the idea that it would be possible to build a studio in which not one but many students could be trained. Mr. Gibb volunteered to provide the building, if his neighbour would undertake the organisation of the teaching system, and would give the time necessary for the proper control of the institution. To this the Professor readily agreed, refusing at the same time to accept any fee or payment for his services as director. His authority over the school was to be absolute, and he was to have full power to draw up or alter rules so as to secure for the students the best chances of acquiring knowledge that would be of use to them in their professional work. He knew by experience how harmful the set and immutable systems adopted in other centres of art teaching were apt to be in individual cases, and how dangerous to the efficiency of a school a formal constitution could be if it did not admit of those modifications which circumstances demanded from time to time; and to guard himself against the risk of lapsing into formality or convention he took care to arrange matters so that his personal influence should always be the one by which every detail of procedure was directed.

The personal element was, indeed, of the utmost importance in

the working out of such a scheme. There was to be considered a good deal more than the provision of school-rooms or the laying down of regulations to define the sequence of studies. Here was an attempt to bring into existence in a country village an art colony of a type that existed nowhere else. All the difficulties—and there were many—that stood in the way of creating a system which would be workable in the school and out, had to be considered and as far as possible anticipated. Preparations had to be made for housing the students who were expected; the price of lodgings had to be fixed, and places in the village had to be got ready for the accommodation of a number of young people who would have to be managed with tact and discretion. The Professor had of necessity to be not only the head of a school, but the source of discipline and the arbiter of morals. He had to anticipate the social questions which were likely to arise and to foresee the small disagreements that might, if they were left to adjust themselves, cause serious troubles in a community that was isolated, and yet near enough to London to feel some of the influence of a great city. It says much for the wisdom with which this school and colony have been directed, that after nearly twenty years' existence they can show a record so excellent and results so efficient. From first to last there has never been any trouble which could not be immediately settled; and there has been at no time any interruption to the smooth and practical working of the whole scheme.

The view that Professor von Herkomer himself took of the undertaking at the outset was that it must be considered as an artistic experiment of which the value would be justified ultimately by its results. To make this experiment of establishing "a school after his own heart," as he once termed it, was, he felt, worth the expenditure of his fullest energy. He had suffered in his boyhood under the limitations by which other teaching systems were hampered, and he had obtained much insight into the ways of many masters. His struggles in the Government schools at Southampton and South Kensington, his experiences at Munich, his knowledge of the Royal Academy methods gained since his election to the Associateship, all helped to bring him to a conviction that much could be done to improve the chances of the art students who wished to work in the fashion that would be most likely to bring out the best of their capacities. He was, of course, saddling himself with a very serious



THE AWAKENING CONSCIENCE

FROM THE WATER COLOUR DRAWING

THE SCHOOL

responsibility when he pledged himself to go through with a scheme that, whether it succeeded or not, must be tested by prolonged working, and must be allowed every chance of developing its possibilities. But it has never been his habit to grudge the expenditure of energy over things in which he could feel interest, and he needed no prompting to take up the question of Art Education with the sincerest enthusiasm.

Some clue to his views on this subject can be found in his lecture on "Art Tuition," in which he chose for his text the vital importance of treating the capacity for "seeing," as opposed to mere sight, as the basis of the whole artistic faculty. His idea that the power to see is innate—one that cannot be artificially brought into existence—but that it can be increased or diminished by training in the right or wrong way, underlies every detail of the system that the Bushey School exists to carry out. It explains the method he adopts in imparting knowledge to others, and accounts completely for his strenuous advocacy of certain principles of practice and his equally strenuous condemnation of the faults that he finds in other schools. The first and last thing at which he aims is to get at the personality of his students and to train them all in the way that will develop whatever is most promising in their respective dispositions. "The longer my experience," he says, "the more certain am I that the art faculty in every human being is worked by his character. I mean, that providing the natural gift is there, its successful issue depends on the moral character of the individual; and it is precisely for this reason that the art master must be the student's best friend. How often have I found that a careful search into the character of the student has helped me to understand the cause of certain blunders in his art studies. By character, I mean that reserve force which in all great mental workers has been the largest part of their power. From the first exercise of the art faculties this force must be brought into play. Hence the necessity for the most personal consideration of each student's idiosyncrasy."

It was the absence of this personal consideration that he resented so strongly in his own student days. To be treated as merely one of a crowd, and to be expected to efface himself in obedience to the regulations of a system which utterly ignored his right to be regarded as a being possessed of ordinary intelligence, could not be otherwise than intensely irritating to him. How he felt, and still feels, can be gathered

from some of his remarks about the Government methods of teaching, as they have been applied during a long term of years, by the Science and Art Department.

"I wish some direct and personal form of tuition could have gone on instead of that gigantic form of wholesale tuition now in vogue. With all the modifications it has practically remained in the same groove in which it started. The central governing body insist on mechanical perfection, as much now as they did forty years ago, and no master who wishes to please his own committee by earning grants can free himself from this bondage. He must send up works that conform with the laws laid down by this central management. No plan could be better calculated to crush out all individuality both in the masters and the pupils; and, further, no system could act more perniciously on the morals than payment on results."

Out of these views comes the creed by which he has been guided throughout the course of his experiment; and what he has often preached, he has always consistently practised at Bushey. He has created there a school that exists—to quote his own phrase—"for the suppression of the art student." He means by this that he considers its mission to be the discouragement of that large class of dabblers in art who, without any real capacity for the profession, will go through the formal course in one of the mechanical training places, and will pride themselves upon their superior knowledge simply because they have conformed absolutely to Government regulations. He does not want to have about him people who possess so little individual capacity that they can never depart from a prescribed pattern, and cannot ever travel beyond a groove in which they are carefully protected against any temptation to be original. Indeed, for such weak and unambitious natures he contends there is no place in art, and the sooner they learn how small is their chance of doing any good in a profession that makes enormous demands upon both mental and physical energies, the better it will be for them. The punishment for the crime of incapacity is a severe one—a life sentence, in fact—and he is quite right to suppress as early as possible in the student's career any leanings towards art that are not backed up by more than average aptitude.

All honour, on the other hand, is shown to the young worker who is obviously endowed with the necessary and natural capacity for success. The method that the Professor adopts in dealing with such



A STUDY IN FLYING DRAPE



STUDY OF FIR TREES

DRAWN AT THE AGE OF FOURTEEN

THE SCHOOL

promising students is to know each one individually, to watch over his tendencies, and to give him the advice that fits best with his peculiar idiosyncrasy. The whole principle of the teaching is to draw out everything that is individual in the character of the young artist, and to show him how he must rely upon himself to interpret the hints given him by men of experience. From the first, the idea of independence is impressed upon the whole body of students. They must see things with their own eyes, and they must show conclusively how far they can depend upon their own observations to lead them to adequate results. Unintelligent acceptance of the practice of others is checked, and the last thing that is permitted is any patient plodding in the wake of someone else. It is the Professor's boast that of the many successful painters who have laid the foundations of their knowledge at Bushey, and have ranked themselves among his most enthusiastic supporters, not one can be said to bear the Herkomer hall-mark, or to advertise himself as an imitator of the teacher from whom comes the best part of his education.

From this encouragement of independence of intention and methods, arises one quite peculiar feature of the school—the absence of any competition among the students for particular rewards. Clearly, it would be impossible to arrive at any correct conclusion about the relative capacities of the workers when they are not required to conform to any set system, but urged, on the contrary, to follow their own inclinations in their interpretation of the teaching they receive. To decide fairly who should be given a prize or medal would be a supremely difficult task in an institution which allows freedom of action to its students and asks them simply to make the best of themselves without reference to any pre-arranged course of studies, for there is no common ground on which the work done could be judged for awards. As a consequence of this absence of direct competition, there is no inducement for anyone who may be working in the school to acquire tricks of execution by which showy things, wanting in permanent value, can be produced; and there is no danger that the general desire to make solid and effective progress may be diminished by the momentary and artificial excitement of a struggle for special distinctions.

Another detail worth noting is that there is never any public exhibition of the drawings and studies done in the class-rooms, and, as no visitors are allowed in the school while work is going on, outside

influences are kept entirely from affecting the practice of the students. There is in this a double advantage. For one thing, the young beginner is not discouraged by the comments of people who do not understand his character and cannot perceive the sound intention that gives importance to his immature efforts, and for another he is not led by injudicious flattery to fancy himself a master of crafts with which he has so far a merely superficial acquaintance. Only his teachers who are watching his artistic growth can estimate the value of each piece of work and can assign to it the right position in a proper sequence of study. If they are supervising him carefully and intelligently, they can tell when his apparently erratic failures deserve praise rather than blame, and whether he is to be commended for some clever achievement or warned against the risk of being induced by a certain facility for doing well one kind of work to neglect matters of much greater moment. He is kept constantly in an atmosphere of wholesome endeavour, and is taught a lesson which he cannot learn too early in life—that he must depend upon himself for any success in his career, and must make his own way unassisted.

The great point, however, about the system followed in the Bushey school must always be its efficacy in suppressing the imperfectly endowed student. Everyone who enters it must sink or swim by his own ability. If he has no capacity beyond that of imitation, if he is deficient in power of observation or lacks the gift of insight, he will not be provided with those convenient props for the incapable, a number of rules of practice which he can follow blindly and without taxing his own defective intelligence. He will find his school-days full of those disappointments that await the unqualified in the battle of life, and his failure as a student will save him from the worse fate of failure in the outside world. However effective the practical guidance at Bushey, the real responsibility for progress is thrown upon the student from the moment he appears in the class, and if he is unequal to it he may accept without hesitation the judgment passed upon him. As an artist he has been suppressed simply because the Fates have not bestowed upon him powers in proportion to his ambitions; and he may well be thankful that this knowledge of himself should have come while there is yet time to find his vocation in some other direction. Had he been launched into the profession without this test of his temperament, he might have floated for a while by the assistance of a



A STUDY IN PENCIL.



A STUDY IN PENCIL

THE SCHOOL

few tricks of the trade, only to be wrecked hopelessly and irretrievably when these were exhausted.

It must not be imagined that the school is in its general aspect extraordinarily unlike other institutions of the same class. At first sight, it seems to present all the accustomed features with which the art student is familiar. There is a preliminary class in which male and female students work together, and life rooms to which those who have given good evidence of ability in their preliminary efforts are admitted as soon as they succeed in reaching the necessary standard of accomplishment. An assistant master presides over the lower class, but in the life rooms the instruction is entirely given by Professor von Herkomer himself. The peculiar character of the school lies in the way in which these ordinary arrangements are turned to account, and in the use made of the teaching appliances to develop the best characteristics of the educational system.

To begin with, no one is admitted who does not propose to follow the profession of art seriously, and not merely as a pastime, and there are certain limitations laid down as to the age at which students may enter. All applicants must send in a study of a head, from life, done in charcoal on white paper; so that they are expected to show a fair amount of artistic experience. The accepted candidates must then commence in the preliminary class, where the work done is limited to drawing from casts and painting from the living head. At the end of each term—there are three terms in each annual session of nine months—the preliminary students are expected to undergo another test to decide whether they are fit to be advanced into the life rooms. They are required to make a black and white study of a nude figure from life in five sittings of two hours each, and to select from their work done during the term a painting of a head and a drawing from the cast; these studies, without any signatures or other distinguishing marks, are then submitted to the Professor, who accepts or rejects them solely on their merits. Each student is allowed six attempts, which need not necessarily be consecutive, to pass this test, and those who fail in all may fairly regard their professional chances as unpromising.

But those who succeed, join the more advanced workers in one of the life rooms. Here they come directly in contact with the Professor, and have the benefit of his instruction. They draw and paint from

the living figure, which is nude for the male students and partially draped for the female students; and by constant exercise in the highest type of technicalities they acquire a command over craftsmanship that fits them for the most difficult undertakings. The duty of posing the model and the responsibility of seeing that the pose is properly kept, are entrusted to each student in turn, so that all the members of the life class have a chance of showing their ingenuity in the arrangement of the lines of the figure, and are given useful practice in this branch of composition. It is worth noting too, as an instance of the precautions that are taken against any possible development of mannerism, that the male and female life students exchange rooms at frequent intervals, so as to avoid the necessity of working always under the same conditions of lighting. By this change they are enabled to observe the delicate variations of tone effect produced by small differences in light distribution, and they are helped in their appreciation of subtleties that otherwise they might possibly fail to understand.

The hours during which the school is open vary according to the season of the year. In the winter, the day classes work from 9.30 to 3.30, and the evening ones from 7 to 9; but in the summer the hours are from 8 to 4, and there is no evening class. The object of this is to give the students an opportunity, of which they are ready enough to avail themselves, to paint out-of-door subjects in the afternoons and evenings. This work does not form part of the school course, but it can always be submitted privately to the Professor, who will criticise it, and advise the young artists on all kinds of details. There is a considerable advantage in these excursions into open air practice; they do much to bridge over the difficult transition between school study and original subject painting, and they act as tests of knowledge by which the students can find out how to apply the more or less formal methods of the life class to the expression of their independent observations. It is the situation of the institution in a country village that provides the pupils with such facilities for ranging about. They have at their doors a practically inexhaustible supply of excellent landscape material, so that they need not wander far afield to find subjects fully worthy of pictorial record; and as they can obtain sympathetic advice on their work in all its stages, they can occupy their time to the utmost without any feeling that they may be going astray for want of proper guidance. Moreover, they know that



LEGEND AND ORACLE

FROM A PANEL DRAWING

THE SCHOOL

in Professor von Herkomer they have a teacher whose intimacy with out-of-door study enables him to recognise at once what are the special difficulties that they must overcome, and to point out shrewdly the directions in which they can hope to make their happiest developments.

With all these arrangements for regular and properly organised work, and with the careful precautions, embodied in the rules of discipline, against idling or careless study, ample provision is made for recreation. In the grounds attached to the school there are lawn tennis courts which are open at all times to the students, and there is, besides, a reading room supplied with daily papers and various magazines. Small festive gatherings are also encouraged, and the Professor's house is made a social centre where master and pupils meet frequently on a friendly footing. Indeed, the evening gatherings in his studio, for music and conversation are a very definite and interesting feature of the Bushey life. The theatrical performances, too, which have been organised from time to time in the village, have served to introduce an additional touch of variety into the daily occupations of the students, and have helped to widen the limits of their mental outlook. In giving this attention to the social needs of the young people who have gathered around him, the Professor shows the soundest judgment. He is able to study idiosyncrasies and personal characteristics under all sorts of conditions, and to appreciate the temperament of each student by watching him at work and at play.

To the students themselves these frequent visits to their master's studio are undoubtedly of very real benefit. There is a particular advantage in the chances that they have of observing the progress of his pictures, and of seeing how he advances his work, stage by stage, to final completion. They learn how he begins, how he plots out and arranges his composition, and how he adds to and develops his original idea. They can trace the evolution of his imaginative design from strict and careful study of nature, and follow the course of his reasoning as he adapts the facts that he observes so as to bring them into agreement with the fancies that are formed only in his mind. It is as instructive, too, to perceive that he has his share of the difficulties and struggles by which the road to success in art is beset as it is to study the contrivances by which he overcomes all impediments, and fights his way through to great accomplishment. To the

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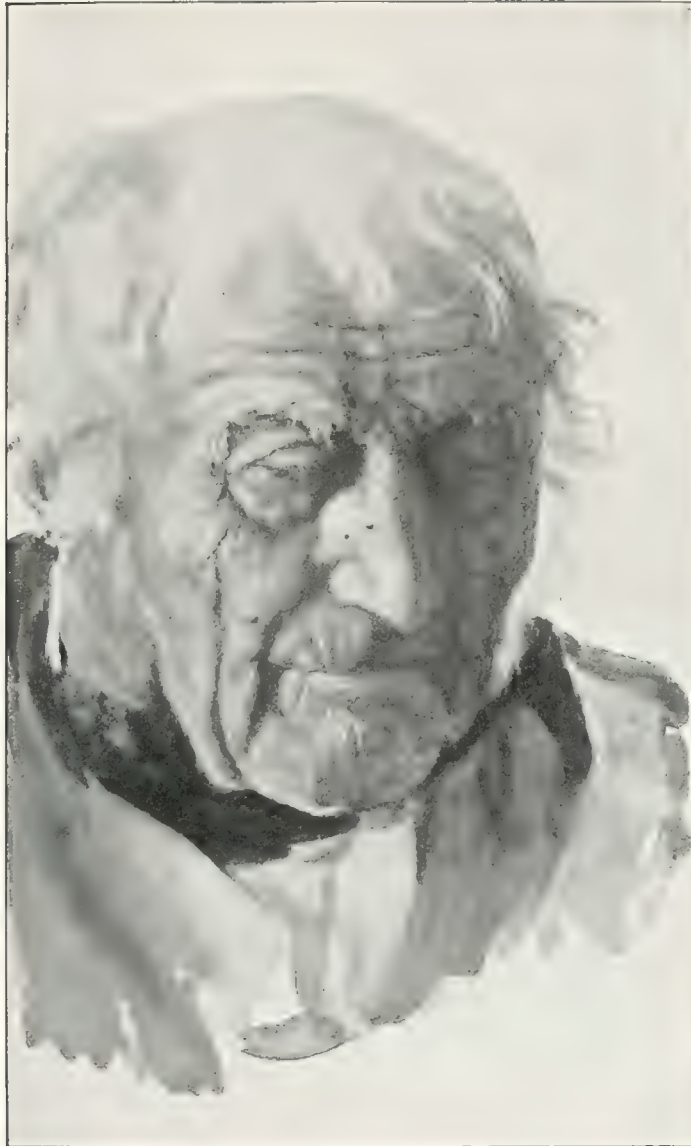
young beginner who has the guidance of such example constantly before him the mysteries of picture painting quickly cease to be perplexing, and he is helped effectually to realise how he can best utilise his knowledge when he has to depend solely upon his own exertions for success.

The essential difference between the Herkomer school and other places where art is taught, arises only partially from these unusual relations between master and pupils; it is due quite as much to the manner in which long cherished conventions are disregarded in the educational system that has been adopted there. It is a conviction to which the Professor holds strongly, that the ordinary methods of training which prescribe a course of antique drawing as a preparation for life work are irrational and unsatisfactory because they bring the splendid formalities of classic art before the student at a stage in his development when he cannot appreciate their significance or their value. Another passage from the lecture on "Art Tuition" is worth quoting in this connection. "The period chosen for this study is altogether the wrong one; it must be transposed to a later period. It must be the last, and not the first study. Just think for a moment what the antique, when it is artistically good, represents. It represents the human form in its most ideal aspect, and we can think of no higher development of human beauty than this Greek convention. But convention is the last and not the first thing to press upon a young art student. Conventionality is that part of an art that is the direct link between man's mind and nature. No art is fully expressive without it—no art can be great without it. But no art student at that early period of his career can understand abstract form any more than the student of music can understand musical form before he knows his notes. Nature first for the art student, and then convention. Without nature, you cannot teach him his craft; nor can you teach him taste before you teach him language. I have lived all my life among art students, but I never knew one worth his salt who willingly worked from the antique prior to working from the life; and that is because he craves for tangible nature—the nature that is around him."

It is as a practical exposition of this creed that the teaching at Bushey must be considered. The principle there is to withhold from the student all examples of antique art until he has by continued working become thoroughly acquainted with the characteristics of the



HEAD OF A BAVARIAN PEASANT WOMAN



STUDY OF AN OLD MAN'S HEAD

WATER COLOUR SKETCH

THE SCHOOL

living figure. At the same time the necessity to provide models that will not perplex him by small movements and changes of pose is fully recognised, and so there are set before him not antique statues, but casts taken from life. In these, fixed and immovable though they are, the suggestion of nature is perfectly appreciable. Their reality is too obvious to be questioned, and they show the young beginner just what he has to look for when he comes in due course to study the more elusive forms of living humanity. He is not forced to make that distressing break with all that he has learned before, which is to the man who has been plodding for months in the antique room one of the hardest trials of his early career; and his interest in the masterpieces of classic sculpture is not prematurely deadened by the feeling that he has been kept too long in slavery to a tradition with which he has but little sympathy.

There may seem, perhaps, to be some danger that a student who has been familiarised from the first with actual types may lose the faculty for ennobling mere realism by the aid of style—that he may learn, in fact, to prefer the commonplace of the modern human figure to the grander forms of the antique. But this apprehension does not seem to have any foundation. The artist who is sincere in his convictions, and earnest in his search after perfection will always recognise the superb mastery of Greek art, and will turn to it instinctively as the source of his best inspirations. He will find, too, that he understands something of the way in which its great qualities were attained, and by the help of this understanding it will be possible for him to raise his own effort to a higher plane. When he has seen the antique degraded to the level of a school exercise, and treated as a subject for parody by the most inexperienced beginners, he will, even with the best intentions, be much less capable of regarding it with proper enthusiasm, and some of his boyish disrespect for it will remain even in his maturer years. But if the thoughtless familiarity with it that breeds contempt has not been made possible, he will never lose the power of perceiving its beauties, and the inclination to study it intelligently will be profitably used when the right moment arrives.

As the Bushey experiment has now continued for nearly twenty years, there has been ample time to prove whether the theories of the Professor were based at the outset upon sound common-sense—and

there have been plenty of opportunities to judge the efficiency of his teaching by its results. Certainly the school has justified itself by the production of a host of young artists who are giving year by year evidence that they have more than ordinary qualifications for the career which they have chosen. Many of our leading Art Societies have been of late recruited extensively from Bushey, and most of the more important exhibitions in London and the provinces now include regularly a large number of contributions which represent the practical application of the Herkomer methods. Moreover, there has grown up in the Hertfordshire village a considerable colony of art workers who keep touch with their chief, and regard him as a friend and adviser. He stands to them almost in the relation of a guild-master, and his helpful influence is constantly exercised on their behalf. His position among them is a great deal more than that of a master of a school, for his interest in their doings does not cease with the ending of their school days. His studio is always open to them, his advice always freely given; and his help can be reckoned upon when a word from him can assist them in their dealings with the outside world. He is indeed the centre and head of an active movement, that originating in a scheme for teaching young painters on novel and intelligent lines, has grown into a great undertaking, the effects of which upon British art promise to be permanent and important.

Yet it is instructive to note that in the larger sense of the word there is no Herkomer "school." The master who surrounds himself with pupils generally imposes upon them so much of his own individuality and teaches them so many of his own tricks of manner, that in after years, when the authorship of the school pictures is forgotten, there is often a difficulty in distinguishing between the things that he has painted and those which have been produced by the most imitative among his followers. But if a list were made of the old pupils of the Herkomer school, whose names are now familiar to the visitors to current exhibitions, the general feeling would be one of surprise that so many people with absolutely divergent styles of working could have had a common artistic origin. That such altogether dissimilar artists as Miss Lucy Kemp-Welch, Mr. D. A. Wehrschmidt, Mr. George Harcourt, Mr. H. J. Ford, Mr. Tom Mostyn, Mr. Arnesby Brown, and Mr. Borough Johnson—to quote a few out of the many available—should all be ex-students of the Professor's, says much for the wisdom



WHO COMES HERE?



THE MILLER AND THE SWEEP

THE SCHOOL

with which he has striven to encourage the development of personal views and personal aims in all the young people who have come under his supervision.

Several changes have been made in the constitution of the school since it was first opened. These have all been part of a continued scheme to establish it on a permanent footing and to ensure its proper continuance when in accordance with the inexorable laws of existence the personal influence of Professor von Herkomer is removed. Recently, the formal direction has been provided for by the appointment of the Professor, Mr. G. D. Leslie, R.A., and Mr. E. R. Hughes, R.W.S., as Governors responsible for the future management, and by a considerable addition to the number of life members, among whom are included past students and sympathisers with the objects of the institution. A Council consisting of the principal and assistant masters, with a number of representatives of the Fellows and Associates of the school, attends to details of procedure. But though the efficient working of the place is in this way secured, and its mechanism is prevented from getting out of gear, the real mainspring of all its activity is, as it has always been, the enthusiastic direction of the Professor himself. Without his master mind to found and build up the system of teaching, without his constant attention to every part of the educational scheme, and without his free and willing co-operation in every detail of the organisation, the success that has been made would have been impossible, and results of such marked importance would scarcely have been attainable.

CHAPTER X

THE ARTIST'S HOME

ONE of the most general ambitions among artists who have raised themselves by the successful practice of their profession into affluence and prosperity, has been to build a house which would embody their views about domestic decoration. Some few years ago, when the demand for pictures was at its height and painters were earning large incomes, many men launched out into more or less reckless outlay on bricks and mortar, with the idea of providing themselves with a setting worthy of the great positions to which they had attained in the art world. At Kensington and St. John's Wood, and even in the remoter districts of Hampstead, quite a crop of small palaces sprang up to testify to the industry of the workers and the generosity of the patrons of art. House-building became a fashion that scarcely any rising artist with a balance at the bank could resist. He felt that he must surround himself with visible evidences of the appreciation in which he was held or there would be a danger that the public, always too ready to judge by externals, would pass him by as a failure, and prefer to him some of his more demonstrative competitors.

It must not, however, be assumed that Professor von Herkomer, who has, like so many of his contemporaries, built himself a sumptuous house, has been simply following this fashion. The remarkable edifice in which he lives at Bushey is much more than a mere advertisement of the success of his appeal to popular favour. It exists, of course, as a result of his popularity, for had he not been able to secure the large measure of support that has been accorded to him during the last five and twenty years by art lovers in England and abroad, he would have had no chance of undertaking a scheme which needed for the carrying out the expenditure of large sums of money. But what inspired him to set about the building of this dwelling-place was not the desire to construct an impressive pedestal for himself, but an almost devotional



THE FRONT OF LULULAUND AND DRIVE



THE DINING ROOM

THE ARTIST'S HOME

intention to be true to a tradition that has been handed down to him from his ancestors.

There has been in existence in his family for some generations an idea that there should be erected some day a house which would be at the same time a memorial of the Herkomers and a record of the work that they had done in the world. This idea was strong in the old mason, who in his quiet life at Waal gave so many proofs of his endowment with more than ordinary intelligence. To Lorenz Herkomer the trust was confided; and he in turn laid it upon his son. In the third generation came the opportunity that had been patiently awaited through all these years. It fell to the young artist to take up the duty that his predecessors had been prevented from fulfilling, and he accepted the responsibility with the keenest satisfaction. There was no trace of half-heartedness in the way he set to work. A large sum was set aside out of his income to meet the cost of building what should be in every respect a worthy monument to the capacities of the race from which he sprang. For years he secured every one of the wonderful carvings which it was the delight of his father to produce, and he brought over from America one of his uncles, who was also a cunning worker in wood, and pressed him into the service. To another uncle, the weaver, he gave a commission to execute all that was required in the way of hangings and woven fabrics for the internal adornment of the projected house; and all the decorative details in stone, wood, or metal were prepared under his own supervision at Bushey in the technical workshops which he had established and equipped with labour-saving machinery of the most modern type. Before a stone had been laid he had a small army of helpers about him, all of them busily working out some part of the scheme in which he was the moving spirit and supreme organiser.

The story of this house is, indeed, an essential part of the life history of Hubert von Herkomer himself. There is something curiously in keeping with the whole manner of his existence in this devotion to an idea and in this persistence in a resolve to do something that must at first have seemed altogether impossible. The design and intention of the building reflect the temperament of the man who lives in it, and not only his temperament but as well that of his ancestry and race. Only as a result of peculiar conditions could such an achievement have been evolved, and in such a way. Heredity

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had much to do with it, early training and associations still more; but most important of all has been the influence of that sentiment which sways so strongly the German view of family responsibility. He wished to sum up definitely and distinctly all the artistic character of his own people, and to glorify the spirit that led them to worship an ideal for its own sake. In his thoughts the house shaped itself almost as a votive offering to the shades of his forefathers, as an acknowledgment indeed, of a debt that he owed to them and desired at all costs to repay to the utmost of his powers. From the moment that his father, a struggling craftsman with whom Fate had dealt none too kindly, impressed upon his boyish mind the idea that he must do the work that so many of the Herkomers had dreamed about but yet had been unable to attempt, he has never wavered in his progress towards the accomplishment of his inherited task. He has fully justified his father's belief in his ability to do what was required of him, and he has proved as well the strength of his own sympathy with the traditions of his family and his native land.

There is apparent in the decorative feeling by which every part of his design has been guided, a clear reflection of the German romanticism that has had so much to do with the shaping of his convictions in art. He harks back in his instincts to the dreams that have been inspired by a love of country in the nation to which he belongs. No change in his surroundings, no knowledge of the ways of other peoples, have been able to destroy the spirit of his work or to alter the intention by which his effort has been controlled. He ascribes, perhaps rather fancifully, his decorative inclinations to the suggestions derived from the pine forests of his native Bavaria, and he traces a connection between these forests, with their impressive strength of line and contrasts of light and shade, and the florid Gothic that is so essentially the style which satisfies the German ideal. This connection he wanted to work out and embody in an architectural statement. The romance of the forest was to be brought permanently into his domestic life and to be made part of the atmosphere of his home. It was to be interpreted and adapted through the medium of his temperament, so that the results achieved should be in keeping both with the principles of German art and with his own personal creed about the functions of design.

It is easy to understand the process by which his sentiment with



THE DRAWING ROOM



THE DRAWING ROOM

THE ARTIST'S HOME

regard to Gothic detail has been shaped into a practical and workable part of his technical method. He never studied the style, as his father did, in its scientific and mathematical aspects, but he was taught by association to look upon it as an inevitable convention which must necessarily be observed in all imaginative work that he might be prompted to undertake. That it has not perceptibly influenced his painting is due to the fact that he has dealt for the greater part of his career with subjects depending for their success chiefly upon realisation of modern actualities. In pictorial art he has been too consistent a student of the world about him to give way to the worship of a tradition derived from ages when artists were more concerned with the weaving of abstractions than with the imitation of things accessible to every observer. But whenever he turned, as he has at times, from painting to decoration, the instinct to express himself in the idioms that had been familiar to him from his earliest childhood proved always too strong to be resisted, and the effects of his German birth and training asserted themselves as a matter of course.

One departure from strict tradition, however, he allowed himself in his planning of the Bushey house. He perceived that his designs would not be any the less Gothic if in making them he chose to stray outside the limitations which had been observed by the artists of by-gone generations. The spirit of the style could be retained even though he used it with the freedom justified by the conditions of nineteenth-century existence. The house was to be a living-place for modern people, not a reconstruction of something that belonged to a dead and gone period. It was to show how he, a man of to-day, interpreted the lessons he had learned from the records left by thinkers who were in their time as conscientious as himself. So he made no effort to build a kind of museum in which he might play at being a mediæval German and profess to ignore the progress and development that have gone on steadily with the march of years. It would have been a strange contradiction if in this he had turned his back upon his personality and subordinated his love of change to a blind acceptance of the past.

What he did, instead, was to mix together the impressions derived from his training in the Gothic convention with the suggestions made to him by his temperament, and out of the combination to evolve a style of his own. This style was not a new one in the sense that it was disconnected from what had gone before, nor did it represent any

denial of the authority of those masters who left their mark upon the art of the Middle Ages. Its peculiar character came especially from the way in which he infused new life into the devices of the old German art and renewed their adaptability to contemporary needs. To the pedant or the archæologist the results at which he arrived in this way may seem too extravagant to be accepted without protest, but the creative artist, even if he is out of sympathy with the style chosen, cannot but admire the vivacity and vitality with which an old-time tradition has in this house been brought appropriately up to date.

It must be noted, however, that to Professor Herkomer the pine-forest suggestion appealed only as a motive for the treatment of the interior of the building that he proposed. For the exterior he felt that something stronger and more rugged was necessary. The Gothic lines, as he understood them, did not lend themselves to the expression of the idea of stern and massive strength which he wished to be the dominant note in the elevation. He could not satisfy himself when he tried to apply the decorative rules in which he had been trained, and the romantic dreams with which his mind was filled, to the working out of an architectural design that needed, above all, to be solid and monumental. The ground plan of the house, the effect it was to present within, and the details by which the atmosphere appropriately adapted to his temperament could be created, were all settled long before he had come to any conclusion about the manner in which his general impressions with regard to the outside forms should be realised. It was not until his visit to America in 1886, that he found the way out of the difficulty. During his stay at Boston he met the man on whom he could depend for the assistance necessary to bring his scheme to a practical conclusion, an architect who could sympathise with his aims and put into form the ideas that were as yet only imperfectly shaped in his mind.

This architect, H. H. Richardson, was at the moment the chief leader in that revival of original effort by which the American decorative school has been raised during recent years into a condition of exceptional activity. He was a man of rare culture, a graduate of Harvard University, where he had given special study to civil engineering, and he had worked for some while at the *École des Beaux Arts* in Paris. For more than twenty years he had exercised a very appreciable influence in architectural undertakings in the United States. His design



THE FRONT DOOR BELL, IN COPPER



DOORS OF CHISELLED IRON



HUMAN SYMPATHY: A FRIEZE IN RELIEF, PAINTED



DANCING
IN A FORM OF RHYTHM
RHYTHM IS A FORM OF MUSIC
MUSIC IS A FORM OF THOUGHT
AND THOUGHT IS A FORM OF DIVINITY

THE DANCING GIRL

A PAINTED FIGURE DRAPED WITH SILK



SILVER SPOONS



PEWTER PLATES. REPOUSSÉ WORK

THE ARTIST'S HOME

for Trinity Church, Boston, had made him famous, and he had been instrumental in popularising the style that is now to be reckoned as peculiarly in sympathy with the artistic spirit of America. His sensitiveness and enthusiasm, and his love of his art for its own sake, had an astonishing power to persuade the people who were brought into contact with him, and there was strength enough in his conviction to secure for him a following among thinkers who were prepared to accept a new gospel in architecture.

At first he had been a student of the Gothic conventions as they were interpreted by the mediæval architects who have left indisputable evidences of their exquisite feeling for design throughout the north of Europe. As time went on he came, however, to feel the inadequacy of this northern Gothic to express his own ideas, or to satisfy the æsthetic aspirations of a nation full of new and sturdy energy. He perceived that he must be more robust and more decided, that he had to deal with masses that needed to be rugged rather than elegant, and that the proportions of the whole must be considered before he set himself to elaborate accessory parts. On the basis of this conviction he built up the style that is now identified with him, a free adaptation of the work of the Romanesque period, refined and lightened by the infusion of some of the subtleties of the northern school. He gave himself full scope for the exercise of his own personality, yet he showed by his mode of adapting tradition that his choice of the path which he preferred to follow was determined by serious consideration of the value of accepted authorities. He was, in a word, not an iconoclast but a sincere believer who seized the opportunity given him by the possession of a peculiar temperament to vitalise the architecture of his time and to bring it into harmony with a national aspiration.

That there should have been established at once a bond of sympathy between him and such an enthusiast as Professor von Herkomer is not a matter for surprise, for the two men had much in common. How sincerely Richardson admitted the importance of the artist's collaboration in the design of the house was proved by his manner of dealing with the scheme when it was put before him. He accepted the ground plan which had been already decided upon, he approved heartily of the treatment suggested for the interior, and though he prepared an elevation that was in its main features absolutely expressive of his artistic conviction he left to the man in whose

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mind the whole undertaking had originated, the filling up of the many details by which the exterior was to be adorned. There was a good deal more than a hint of friendly agreement in the remark he made when he handed over the sketch for the elevation, "Now you play all over it with your imagination." It meant two things, that he had confidence in his own fitness to interpret the intentions of an artist who had a well-defined idea about the form that should be given to the building, and that he amply appreciated the capacity of his client to make decorative additions which would not in any way clash with the spirit of the design. Not many architects could have contemplated with such breadth of mind the intervention of another personality, and fewer still would have had the generosity to invite the assistance of a worker in another branch of art. Nothing, perhaps, throws a brighter light upon the frankness of his disposition than this little episode. He could have chosen no better way of declaring his freedom from prejudice and his power to enter into other enthusiasms than his own.

As a consequence of this meeting with Richardson the difficulties that had delayed the commencement of this family memorial disappeared finally and completely. When Professor von Herkomer came back from America in the summer of 1886, he had in his hands all that he wanted for the development of his idea, and he was able to progress fairly rapidly with the details of the scheme, though a few months after his return he was, by the death of his friend, thrown once more upon his own resources. A couple of years elapsed before building operations actually began, but during this interval a great many preliminary questions were settled, and ample preparations were made for the realisation of the characteristic features of the joint design. One of the most important of these preparations was the provision of a stone which would give to the exterior of the house the touch of picturesque ruggedness needed to assort with its largeness of mass. At all costs any note of discordance between the proportions of the building and the surface texture of the walls had to be avoided lest the dignity of the whole should be diminished.

It was one of Richardson's convictions that the treatment of surfaces was a technicality to which modern architects were bound to give the deepest consideration. It is possible that this conviction had been forced upon him by his observation that the climate of America does not conduce to the picturesque weathering of external stonework,



PANEL FOR THE FRONT GATE

THE ARTIST'S HOME

and he was led by a feeling that nature afforded him inadequate assistance to attempt to produce by artistic devices the accidental effects that he looked upon as desirable. These devices were always legitimate, and he did not try to gain his end by mere tricky imitation of the surface decay by which the prim formality of carefully squared stones is changed as years go on into something freer and less mechanical. The choice of suitable materials was always with him a matter of real moment, because in this way he could arrive at quaint irregularities and varieties of texture.

So there was a sound reason for the trouble that Professor von Herkomer took to get for his house just the kind of stone required to satisfy Richardson's requirements. He found it in the limestone beds of Bavaria, and from the quarries in the neighbourhood of Munich he imported all that he wanted for the building. This stone is called in Germany, "tuffa;" it exists in small quantities in Derbyshire, but there is an almost unlimited supply of it on the fringe of the Bavarian forests where it is quarried by the peasants during the winter when they are not occupied with agricultural work. Though it is extremely hard, and gains rather than loses in hardness on exposure to the air, it is characterised by curiously irregular structure, and is full of cavities that give it the appearance of being extensively weather-worn. When it is cut into blocks it has in consequence a broken surface that is very effective by reason of its play of light and shade and its modulation of silvery grey colour. It was combined in the elevation of the house with a close-grained red sandstone, which gives an agreeable contrast of colour and texture, and it was used for the carved ornamentation that is freely introduced into the exterior design.

Necessarily a stone so full of accidental qualities was not adapted for elaborate or highly finished carvings, its irregularities effectually prevented any attempt to obtain anything like mechanical precision, but it lent itself well to the expression of the Professor's idea about the proper way of handling decorations which had to be seen from a considerable distance. He was able to get the ruggedness of effect at which he aimed, and without labouring to copy the marks made by time, or to suggest a spurious antiquity, he could by judicious use of his materials secure much of the charm of surface that is ordinarily the outcome of centuries of gentle mellowing. Such a method of treatment can be specially commended in this instance, because it not

only satisfied the artistic instincts of the creator of the house, but also because it assorted rightly with the sentiment by which the whole conception was directed from first to last. It was a memorial of a sturdy and rugged race that was to be erected, a record of things accomplished by strenuous exertion and earnest self-denial, and any note of smooth and easy elegance would have been incorrect and out of place. Past and present had to be connected, but in linking them together the relation between them had to be adjusted with absolute discretion.

What has come from all this planning and consideration, from all these long-continued and careful preparations, is a building that inside and out is full of unusual characteristics. In one sense it is a strange and almost contradictory jumble of German, American, and English peculiarities, abounding in odd juxtapositions, and calculated to provide the worshipper of what is customary and conventional with a series of surprises. In another, and more interesting, sense it is a very convincing assertion of the power of a strong nature to profit by broad experience and to use the practice of his predecessors to help him in evolving artistic methods properly adapted to his own personality. There is actually no incoherence in the mixture of styles that he has made. The result is not irritating by reason of its lack of continuity, but rather is attractive because it has vitality and meaning, because, in fact, it represents the conclusions of a man who is concerned with the activity of the world about him and not absorbed in an effort to isolate himself from all contact with contemporary thought.

The inside of the house has probably the characteristics that are most attractive to the generality of intelligent observers. It is in rooms which are occupied daily and used habitually that the personality of the owner makes itself most perceptible, for from continued adaptation there comes in time an atmosphere that is an expression of his tastes and feelings. In the interior of Professor von Herkomer's house this atmosphere is doubly personal. As the originator of the design which has been exactly carried out, and as the occupant of a place built to embody his convictions, he has revealed himself in every detail of the decorative arrangement, and has fitted to himself the whole of his surroundings. The process of adaptation has not been an unconscious one; everything has been deliberately contrived to fit in with his idea of his duty to himself and his ancestry, and to fulfil a particular



SWORD OF CEREMONY FOR THE GORSEDD

THE ARTIST'S HOME

mission which, as he believed, had been imposed upon him as the aim of his life.

It is, perhaps, a matter for surprise that the Professor's studio should be the one room in the house that is practically without decoration. Ample space and plenty of light seem to have been the only considerations with which he concerned himself, so he has planned as his working-place a large and practical apartment lighted both from the side and from above, and plain almost to austerity in its treatment. The walls are covered with greenish-gold metal leaf, a light reflecting surface that gives a pleasant effect, and electric light brackets made of silvery pewter are set here and there on them. A gallery at one end and a canopied seat, elaborately carved, beneath the high window are the chief decorative accessories. Opening out of the studio is a glass house; and a large closet is provided into which the easels with the canvases upon them are wheeled when the day's work is over. An adjoining room is fitted up with all sorts of appliances for the many other forms of practice which take their place beside painting in the scheme of the artist's working life. Here are fixed the furnaces for his work in enamel, his etching tables, and the other necessary contrivances to help him in his excursions into the many branches of craftsmanship which occupy so much of his time. The studio, with its surroundings, is, indeed, essentially a workshop, and in its plain practicability is well suited to the purpose of a man to whom work of some kind is a mental and physical necessity.

The chief living-rooms are treated in a very different way. In them can be found the fullest expression of his theories about the use of ornament and the best illustration of his intentions in design. The drawing-room especially shows the effects of his early training. It is an excellent example of the application of those principles of German Gothic which were impressed upon him by his father, and it has a consistency of style that could only have been arrived at by an artist who had thought out for himself the meaning of the traditions in accordance with which his mental training was carried out. As a decorative effort it is in its general effect dignified and almost severe, but its richness of detail saves it from formality and gives to it a most acceptable freedom from commonplace correctness. Picturesqueness it certainly does not lack, nor beauty of proportion; and with its panelled ceiling carried by carved cross-beams, its music gallery, and large chimney-

corner deeply recessed under a wide flat arch, it has an unusual sumptuousness of aspect that is yet restrained by proper feeling for decorative proprieties. But the features of most interest are the series of carved panels which form a high dado round the walls, and the carvings in the great settle that faces the fireplace, and in the front of the music gallery at the end of the room. In these the possibilities of florid Gothic ornament when it is handled with originality are clearly demonstrated, and the adaptability of the style to the needs of a modern designer is put beyond question. Technically, much of this work is of exquisite quality, freely handled and boldly cut, with a vigour of craftsmanship that puts to shame the timidity of touch by which so much of the value of wood-carving in the present day is destroyed.

Above the arch of the fireplace is a wonderfully detailed bracket carrying an equally elaborate pendant for electric lights. This bracket and pendant are made of pewter, a metal which by its exquisite grey colour contrasts agreeably with the warm tints of the woodwork and with the golden brown of the walls above the dado. Another quaint and unusual piece of decoration is the window in the music gallery. It has the appearance of stained glass, but it is really a combination of painting and actual drapery arranged in the space between two sheets of glass set in a frame. Upon the outer one a figure is painted in transparent colour, and over this folds of gauze material are arranged and kept in position by the pressure of the inner sheet. The device is an ingenious one and the effect produced by it is distinctly pleasant. Beneath the gallery is a small study, reached by a door in the panelling, and beside it is a winding staircase leading to some large rooms at the top of the house, which are used from time to time for exhibitions of the works of the young artists who have ranged themselves under the Professor's banner.

The dining-room is of medium size, and is comparatively simple in its decoration. It contains one remarkable piece of wood-carving, a sideboard, the upper part of which is adorned with a kind of tracery of interlaced branches, a conventionalised arrangement of intricate curves based directly upon growing tree forms. The motive is more freely dealt with than in the more formal designs carried out in the drawing-room panels and furniture. The particular feature of the dining-room is, however, the coloured relief which occupies the end wall. This relief, a figure composition symbolical of "Human Sympathy," is



VIEW OF "MUTTERTHURM" IN WINTER

THE ARTIST'S HOME

modelled in a kind of paste invented by the Professor and is painted in bright but delicate tints. It is the first section of a decoration which will eventually be continued right round the room, and even in its incomplete form it is full of interest. Fanciful and dainty as it is, there is no want of strength in the method employed, and the execution is thorough and convincing. When the whole design is worked out, it will give to the room a very definite character, which will be the more persuasive because the means adopted to reach the desired result are not of the ordinary type. In this particular work a middle course between the actuality of a painting and the formal conventionality of mosaic is followed with a degree of success not often obtainable in a compromise, and the result is as sound artistically as it is interesting on technical grounds.

Many other details of the interior of the house are not less illustrative of the unusual thought given to every part of the scheme which has been so carefully prepared and so faithfully followed. There must be noted the hall which, shut off from the entrance by swing-doors and from the staircase by a great archway hung with curtains, is used as a breakfast and tea-room. There is the guest-chamber with its walls and ceiling panelled with low relief carvings and brilliant in a harmony of gold and primrose yellow; and there are numberless little touches in all directions which help to make the whole undertaking complete and to perfect that personal atmosphere by which this attempt to put an ideal into a concrete form is distinguished. The little symbolical device that will by and by be placed upon the entrance gate, the electric light switches, the pewter plates and the forks and spoons that are in daily use, even the silver ornaments upon the carriage harness have been designed in agreement with a plan that takes account of every minute detail, and reckons nothing as too unimportant for consideration. The Professor's intention appears in them all; in many of them, indeed, is seen his actual handiwork. Despite the busy life that is at the same time the cause and the effect of his professional success, he has not hesitated to devote his fullest energies to the building and completing of his house and home, and he has recognised his share in the creation of this family monument by giving not only the money needed for the work but also an ample part of his time.

So the house stands now as an embodiment of a creed that is strangely compounded of ideas which do not often play a part in

modern existence. The sentiment which leads a man to glorify his ancestry, and to accept as a duty the erection of a memorial to those from whom he has inherited the mental qualities which have helped him to success, is rare enough in an age when respect for the past is too often forgotten in mere blind worship of the present. The dominating ambition now is to found families and to sacrifice everything to establish a sort of fund of family glory upon which future generations may draw. But what Professor von Herkomer has provided for his descendants is an acknowledgment of the debt which he feels is owing to the sturdy peasant stock from which he came. He makes no claim to be the founder of a race that must look back to him as the first and greatest of them all ; on the contrary he bids them remember for all time that he with all humility and gratitude ascribes his place in the world to the stone-masons and wood-carvers who, by their life-long struggles for a bare existence in the little Bavarian village, taught him the lessons which helped him to victory in his own fight for life.



POSTER FOR "BLACK AND WHITE," FROM THE FIRST SKETCH

BY PERMISSION OF M. H. STELMANN, 1890.



HUBERT HERKOMER. 1881

POSTER FOR "THE MAGAZINE OF ART"

BY PERMISSION OF THE PROPRIETORS

CHRONOLOGICAL LIST OF WORKS

IN the case of exhibited works the year in which they appeared is given as an approximation to the date of their completion. Wherever any considerable interval is to be noted between completion and exhibition the year of production is added.

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|--|----------------------|---|
| 1869. | | |
| LEISURE HOURS. | <i>Water-colour.</i> | Royal Academy. |
| CHOOSING. | " | Dudley Gallery. |
| EARLY MORNING IN THE NEW FOREST. | " | " " |
| 1870. | | |
| HOEING. | " | " " |
| 1871. | | |
| AT TRÉPORT—WAR NEWS: JULY, 1870. | " | " " |
| THE ORCHARD. | " | " " |
| CHELSEA PENSIONERS IN CHURCH. | " | Royal Institute of Painters in Water Colours. |
| EVENING'S REST. | " | " " " |
| CHALK STUDIES DONE AT CHELSEA HOSPITAL. | <i>Drawing.</i> | " " " |
| BAVARIAN ALPS. | " | " " " |
| 1872. | | |
| REST. | <i>Water-colour.</i> | " " " |
| "AND ALL STANDS HUSHED TO EYE AND EAR." | " | " " " |
| AT THE WELL. | " | " " " |
| A CHAT ON THE WAY. | " | " " " |
| 1873. | | |
| AFTER THE TOIL OF THE DAY. | <i>Oil.</i> | Royal Academy. |
| "The garden walks were gay with apple blossoms
And full of Spring's sweet promise, but for him
And for his weird companion life had reached
Its closing Autumn. Faithful service given
Had earned repose." | " | Dudley Gallery. |
| A FAIRY OVERTURE. | <i>Water-colour.</i> | Royal Institute. |

HUBERT VON HERKOMER, R.A.

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|---|----------------------|-------------------------------|
| THE MILLER AND THE SWEEP. | <i>Water-colour.</i> | Royal Institute. |
| ABENDBRODT. | " | " " |
| AN ALPINE CHEESEMONGER. | " | " " |
| WEARY. | " | " " |
| THE OLD GARDENER. | " | " " |
| FISHING IN THE BLACK FOREST. | " | " " |
| 1874. | | |
| THE ARREST OF A POACHER IN
THE BAVARIAN ALPS. | " | " " |
| A GOSSIP. | " | " " |
| DER BITTGANG. | " | " " |
| CARNIVAL FESTIVITIES IN THE
ALPS. | " | " " |
| 1875. | | |
| THE LAST MUSTER. | <i>Oil.</i> | Royal Academy. |
| IM WALD. | <i>Water-colour.</i> | Royal Institute. |
| "WHAT OLD WOMEN DELIGHT IN." | " | " " |
| A DILEMMA. | " | " " |
| SIEGFRIED HUBERT HERKOMER—
A SKETCH. | " | " " |
| CARDS. | " | " " |
| THE POACHER'S FATE. | " | " " |
| STAINED WOOD DECORATION. | " | " " |
| " " " | " | " " |
| CECIL LAWSON. | <i>Water-colour.</i> | |
| 1876. | | |
| AT DEATH'S DOOR. | <i>Oil.</i> | Royal Academy. |
| AN INTERCEPTED ENVOY. | <i>Water-colour.</i> | Royal Institute. |
| EVENING IN THE ALPS. | " | " " |
| MAN'S INCONSTANCY. | " | " " |
| "No busy steps the grass-grown footway
tread,
But all the bloomy flush of life is fled,
All but yon widow'd solitary thing." | " | " " |
| AT DEATH'S DOOR. | " | " " |
| DAYBREAK. | " | " " |
| 1877. | | |
| DER BITTGANG: PEASANTS PRAYING
FOR A SUCCESSFUL HARVEST. | <i>Oil.</i> | Royal Academy. |
| MRS. HENRY MASON. | " | " " |
| A MOMENT OF SUSPENSE. | <i>Water-colour.</i> | Royal Institute. |
| A PEASANT. | " | " " |
| STUDY OF OLD WOMAN (ENGLISH). | " | " " |
| A HUNTER. | " | " " |
| A STUDY. | " | " " |
| A STUDY. | " | " " |
| THE ARTIST'S MOTHER. | " | " " |
| FRAU RICHARD WAGNER. | " | " " |

CHRONOLOGICAL LIST OF WORKS

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|--|----------------------|-------------------------------|
| HERR KÜMPEL. | <i>Water-colour.</i> | |
| FREE SCHOOL BOY. | " | |
| IMMER WIRD'S SCHLIMMER. | " | |
| "HOME THEY BROUGHT HER WAR-
RIOR DEAD." | " | |
| 1878. | | |
| EVENTIDE: A SCENE IN THE
WESTMINSTER UNION. | <i>Oil.</i> | Royal Academy. |
| A WELSH WOMAN. | <i>Etching.</i> | " " |
| SOUVENIR DE REMBRANDT. | " | " " |
| RICHARD WAGNER. | <i>Water-colour.</i> | Grosvenor Gallery. |
| WHO COMES HERE? | " | " " |
| SOUVENIR DE REMBRANDT. | " | " " |
| A PORTRAIT. | " | " " |
| RICHARD WAGNER. | <i>Etching.</i> | " " |
| SIEGFRIED CAPTURING THE BEAR. | <i>Water-colour.</i> | Royal Institute. |
| A PHRENOLOGIST (L. N. FOWLER). | " | " " |
| A STUDY. | " | " " |
| A STUDY. | " | " " |
| STORM AND CALM. | <i>Etching.</i> | Dudley Gallery. |
| OLD WOMAN READING. | <i>Dry point.</i> | " " |
| PROOF FROM UNFINISHED PLATE. | " | " " |
| THE ORPHANS. | " | " " |
| ECHOES FROM THE ALPS. | <i>Lithograph.</i> | " " |
| WORDS OF ADVICE. | <i>Water-colour.</i> | |
| 1879. | | |
| RELATING HIS ADVENTURE. | " | Royal Academy. |
| LIGHT, LIFE, AND MELODY. | " | Grosvenor Gallery. |
| ALFRED TENNYSON. | " | " " |
| AUF DER ALM. | " | " " |
| THE SWING. | <i>Etching.</i> | " " |
| WORDS OF COMFORT. | " | " " |
| VATER JAHN. | " | " " |
| IN TROUBLE. | " | " " |
| TOUCHED. | " | " " |
| ALFRED TENNYSON. | " | " " |
| UNDER THE MID-DAY SUN. | <i>Water-colour.</i> | Royal Institute. |
| A STUDY. | " | " " |
| 1880. | | |
| GOD'S SHRINE. | <i>Oil.</i> | Royal Academy. |
| WIND-SWEPT. | " | " " |
| GRANDFATHER'S PET. | <i>Water-colour.</i> | " " |
| HEAD OF A PEASANT (ON IVORY). | " | " " |
| TWO SIDES OF A QUESTION (ON
IVORY). | " | " " |
| MY CHILDREN (ON IVORY). | " | " " |
| GRANDFATHER'S PET. | <i>Etching.</i> | " " |

HUBERT VON HERKOMER, R.A.

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|------------------------------|----------------------|-------------------------------|
| MR. ODELL, THE ACTOR. | <i>Oil.</i> | Grosvenor Gallery. |
| LORD STRATFORD DE REDCLIFFE. | " | " " |
| GRACE BEFORE MEAT. | <i>Water-colour.</i> | Royal Institute. |
| LOVE AND FAITH. | " | " " |
| GRANNY'S STORY. | <i>Oil.</i> | |
| GRANDFATHER'S PET. | <i>Mezzotint.</i> | Dudley Gallery. |
| THE BLIND SHEPHERD. | <i>Etching.</i> | " " |

1881.

| | | |
|---|----------------------|--------------------|
| MISSING: A SCENE AT PORTS-
MOUTH DOCKYARD GATES. | <i>Oil.</i> | Royal Academy. |
| SHERIDAN—AFTER SIR JOSHUA
REYNOLDS. | <i>Mezzotint.</i> | " |
| FANCY FREE. | " | |
| THE GLOOM OF IDWAL. | <i>Oil.</i> | Grosvenor Gallery. |
| PROFESSOR RUSKIN. | <i>Water-colour.</i> | " " |
| THE WOODMAN'S MEDITATIONS. | <i>Oil.</i> | |
| THE LAST LOOK. | " | |
| OLD HEARTS AND YOUNG. | " | |
| A JACK TAR. | <i>Water-colour.</i> | |
| STUDY OF A TYROLESE HUNTER. | " | |
| LORD PENRHYN. | <i>Oil.</i> | |
| CHARLES MACIVER. | " | |
| HENRY BRADSHAW. | " | |

1882.

| | | |
|---|----------------------|--------------------|
| HOMEWARD. | " | Royal Academy. |
| REV. W. H. THOMPSON, D.D. | " | " " |
| B. W. WYNNE. | " | " " |
| ARCHIBALD FORBES. | " | " " |
| THE EARL OF BEACONSFIELD—
AFTER SIR J. E. MILLAIS. | <i>Engraving.</i> | " " |
| JAMES STAATS FORBES. | <i>Oil.</i> | Grosvenor Gallery. |
| THE REV. E. W. EGERTON, D.D. | " | " " |
| THE REV. R. OAKES, D.D. | " | " " |
| LORENZ HERKOMER. | " | " " |
| BREAD AND SUNSHINE (ON IVORY). | <i>Water-colour.</i> | Dudley Gallery. |
| MR. RAYSON. | <i>Oil.</i> | |
| MR. ROBINSON. | " | |
| MR. MONTGOMERY. | " | |
| MR. KIDDER. | " | |
| MR. DALTON. | " | |
| MR. CHASE. | " | |
| MR. BLAKE. | " | |
| JAMES RUSSELL LOWELL. | " | |
| HERMAN HERKOMER. | " | |
| FRED AMES. | " | |
| SIEGFRIED HERKOMER. | " | |
| MRS. PARKER. | " | |
| SIR ARTHUR BASS, BART. | " | |

CHRONOLOGICAL LIST OF WORKS

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|---|-----------------|-------------------------------|
| 1883. | | |
| NATURAL ENEMIES. | <i>Oil.</i> | Royal Academy. |
| DR. HANS RICHTER. | " | " " |
| THE RIGHT HON. SIR RICHARD
CROSS, G.C.B., M.P. | " | " " |
| BERNHARD SAMUELSON, M.P. | " | " " |
| WORDS OF COMFORT. | " | Grosvenor Gallery. |
| MRS. STANFORD. | " | " " |
| JOSEPH JOACHIM. | " | " " |
| VISCOUNT EVERSLEY. | " | " " |
| PORTRAIT OF A LADY. | " | " " |
| A. B. GARROD, M.D., F.R.S. | " | " " |
| ALFRED PARKER. | " | |
| EDWARD KNOX. | " | |
| 1884. | | |
| PRESSING TO THE WEST : A SCENE
IN CASTLE GARDEN, NEW YORK. | " | Royal Academy. |
| THE REV. CANON ELLISON. | " | " " |
| THE REV. CANON BRADLEY. | " | " " |
| THE REV. H. MONTAGU BUTLER,
D.D. | " | " " |
| CHARLES STEWART PARKER, M.P. | " | Grosvenor Gallery. |
| THE REV. CANON FURSE. | " | " " |
| LORD BRABOURNE. | " | " " |
| BIRD FOSTER. | " | " " |
| R. C. L. BEVAN. | " | " " |
| HIS OWN MASTER. | " | Institute of Oil Painters. |
| A GREETING. | " | " " " |
| A DYING MONARCH. | " | " " " |
| NEAR PORTMADOC. | " | |
| 1885. | | |
| FOUND. | " | Royal Academy. |
| HARD TIMES. | " | " " |
| MISS KATHARINE GRANT ("THE
LADY IN WHITE"). | " | " " |
| THE EARL OF DUCIE. | " | " " |
| J. D. ALLCROFT. | " | " " |
| SIR WATKIN WILLIAMS WYNN,
BART., M.P. | " | |
| THE OLD GATE—AFTER F.
WALKER. | <i>Etching.</i> | " " |
| PHILIP IN CHURCH—AFTER F.
WALKER. | " | " " |
| A GRAVEDIGGER'S FIREWOOD. | <i>Oil.</i> | Grosvenor Gallery. |
| THE FIRST WARMTH OF SPRING. | " | " " |
| OWEN GRANT. | " | " " |
| C. VILLIERS STANFORD (painted 1882). | " | " " |

HUBERT VON HERKOMER, R.A.

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. | | |
|---|----------------------|-------------------------------|---|---|
| WILLIAM SANDBACH. | <i>Oil.</i> | Grosvenor Gallery. | | |
| THE CHAMOIS HUNTER. | " | Fine Art Society. | | |
| A PEASANT PROPRIETOR. | " | " | " | " |
| THE MOWERS. | " | " | " | " |
| CONTRASTS. | " | " | " | " |
| IN THE HAUNTS OF MEN. | " | " | " | " |
| A TYPE. | " | " | " | " |
| EARLY LESSONS. | " | " | " | " |
| THE GOATHERD. | " | " | " | " |
| A SCHOOLGIRL. | " | " | " | " |
| THE WAYSIDE SHRINE. | " | " | " | " |
| THE DEAD POACHER'S FATHER. | " | " | " | " |
| CARTING HOME A STAG. | " | " | " | " |
| I' BIN NIT' VON GESTERN. | <i>Water-colour.</i> | " | " | " |
| BREAKING FLAX. | " | " | " | " |
| INDUSTRY AND INDOLENCE. | " | " | " | " |
| A KNITTING LESSON. | " | " | " | " |
| THE LAST LOAD. | " | " | " | " |
| LEARNING HIS CRAFT. | " | " | " | " |
| IN DANGER. | " | " | " | " |
| GOD BLESS THY INCOMINGS AND
THY OUTGOINGS. | " | " | " | " |
| COWS COMING DOWN FROM THE
ALM. | " | " | " | " |
| JEWELS OF THE FOREST. | " | " | " | " |
| IM WALD. | " | " | " | " |
| AN APPEAL. | " | " | " | " |
| THE GRAVEDIGGER. | " | " | " | " |
| THE OFFERTORY. | " | " | " | " |
| THE WHEELWRIGHT. | " | " | " | " |
| AT THE END OF THE DAY. | " | " | " | " |
| SOMEONE COMING. | " | " | " | " |
| THE LITTLE HOUSEWIFE. | " | " | " | " |
| A PEEP INTO PURGATORY. | " | " | " | " |
| THE SISTERS. | " | " | " | " |
| A LEADER. | " | " | " | " |
| UNDECIDED. | " | " | " | " |
| NOTHING TO TROUBLE HIM. | " | " | " | " |
| A THOUGHTFUL PEASANT. | " | " | " | " |
| SOMEWHAT TIRED. | " | " | " | " |
| A BEAST OF BURDEN. | " | " | " | " |
| A VILLAGE NOTICE BOARD. | " | " | " | " |
| HAPPY OLD AGE. | " | " | " | " |
| A MOMENT'S REST. | " | " | " | " |
| SURPRISED. | " | " | " | " |
| FOR NEXT YEAR. | " | " | " | " |
| SIMPLE HEARTS. | " | " | " | " |
| SISTERLY HELP. | " | " | " | " |
| DANGEROUS. | " | " | " | " |

CHRONOLOGICAL LIST OF WORKS

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|-------------------------------------|-------------|-------------------------------|
| WOOD-CUTTERS. | | Fine Art Society. |
| FRANCISCAN MONK BEGGING HIS
WAY. | | " " " |
| SUNDAY AFTERNOON. | | " " " |
| WORK DONE. | | " " " |
| THE DAY'S FIRST DUTY. | | " " " |
| EIN BAYERISCHES MÄDCHEN. | <i>Oil.</i> | |
| THE HOUSE BLESSING. | " | |
| THE MUSHROOMS. | " | |
| MR. KENYON. | " | |

1886.

| | | |
|--|----------------------|--|
| THE WARDEN OF NEW COLLEGE,
OXFORD (THE REV. J. E.
SEWELL, D.D.). | " | |
| R. T. PAINE. | " | |
| MRS. R. T. PAINE. | " | |
| JOSEPH WHITE. | " | |
| MRS. JOSEPH WHITE. | " | |
| H. H. RICHARDSON. | " | |
| MR. CHENIES. | " | |
| MR. BROOKS. | " | |
| W. H. GOODWIN. | " | |
| MRS. W. H. GOODWIN. | " | |
| PROFESSOR JOHN LINCOLN. | " | |
| MRS. KEYES. | " | |
| R. H. WHITE. | " | |
| MISS HELEN WHITE. | " | |
| MISS HARRIETT WHITE. | " | |
| MR. LANG. | " | |
| D. NEVINS. | " | |
| MRS. D. NEVINS. | " | |
| D. NEVINS, JUN. | " | |
| MR. BREMER. | " | |
| URIEL CROCKER. | " | |
| G. W. CURTIS. | " | |
| MR. STEELE. | " | |
| MRS. STEELE. | " | |
| MRS. W. GODDARD. | " | |
| DR. GROSVENOR. | " | |
| MR. CORLISS. | " | |
| JUDGE BRADLY. | " | |
| THE SONS OF MR. BLAKE. | " | |
| ANTON HERKOMER. | <i>Water-colour.</i> | |

1887.

| | | |
|---|-------------|----------------|
| THE FIRST-BORN. | <i>Oil.</i> | Royal Academy. |
| "ENTRANCED IN SOME DIVINER MOOD
OF SELF-OBLIVIOUS SOLITUDE."
(“THE LADY IN BLACK.”) | " | " " |

HUBERT VON HERKOMER, R.A.

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|--|----------------------|-------------------------------|
| THE BISHOP OF CHESTER. | <i>Oil.</i> | Royal Academy. |
| LIEUT.-COLONEL SIR ARCHIBALD CAMPBELL, BART., M.P. | " | " " |
| BRITON RIVIERE, R.A. | " | " " |
| H. M. STANLEY. | " | " " |
| SIR EDWARD WATKIN, BART., M.P. | " | " " |
| EARLY LESSONS. | <i>Engraving.</i> | " " |
| THE REV. CANON WILBERFORCE. | <i>Oil.</i> | Grosvenor Gallery. |
| THE LATE PROFESSOR FAWCETT. | " | " " |
| FRANCIS BUXTON. | " | " " |
| BOY UNDER APPLE TREE. | <i>Water-colour.</i> | |
| THE ROAD-MENDER. | " | |
| COLONEL LE POER TRENCH. | <i>Oil.</i> | |
| MRS. LE POER TRENCH. | " | |
| THE BISHOP OF DOVER. | " | |
| MRS. SEYMOUR. | " | |
| 1888. | | |
| SIR JOHN PENDER. | " | Royal Academy. |
| THE REV. THE MASTER OF TRINITY COLLEGE, CAMBRIDGE. | " | " " |
| MRS. ARTHUR SASSOON. | " | " " |
| THE RIGHT HON. THE SPEAKER. | " | " " |
| LORD HERSCHELL. | " | " " |
| HIS GRACE THE ARCHBISHOP OF CANTERBURY. | " | " " |
| J. M. LEVY. | " | " " |
| SIR GEORGE MACLEAY. | " | New Gallery. |
| ALEXANDER MACMILLAN. | " | " " |
| F. C. BURNAND. | " | " " |
| JULIA, MARCHIONESS OF TWEED-DALE. | " | " " |
| MY FATHER AND MY CHILDREN. | " | " " |
| THOUGHT-READING. | <i>Water-colour.</i> | Fine Art Society. |
| THE FIRST OF SPRING AND LAST OF WINTER. | " | " " " |
| A BAD BOY. | " | " " " |
| CLOTHES-PEGS TO SELL. | " | " " " |
| EDUCATION. | " | " " " |
| GREAT DANGER. | " | " " " |
| THE SIGNPOST. | " | " " " |
| THE VILLAGE STREET. | " | " " " |
| RETIRED ON A PENSION. | " | " " " |
| OPEN-AIR NURSERY. | " | " " " |
| MECHANICAL HARVESTING. | " | " " " |
| THE FIRSTBORN. | " | " " " |
| IN THE COOL SHADE. | " | " " " |
| HARVEST. | " | " " " |
| FIRST SNOW. | " | " " " |
| CHANGING LIGHTS. | " | " " " |

CHRONOLOGICAL LIST OF WORKS

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. | | |
|-----------------------------|----------------------|-------------------------------|---|---|
| FRESH HADDOCK. | <i>Water-colour.</i> | Fine Art Society. | | |
| MOWERS. | " | " | " | " |
| IN THE CORNFIELD. | " | " | " | " |
| A ROMANY. | " | " | " | " |
| MY GARDEN. | " | " | " | " |
| LOOKING TOWARDS ST. ALBANS. | " | " | " | " |
| A POSTBOY. | " | " | " | " |
| A CORNFIELD. | " | " | " | " |
| A FRONT GARDEN. | " | " | " | " |
| BREEZY JUNE. | " | " | " | " |
| A GLARING DAY. | " | " | " | " |
| HOT JULY. | " | " | " | " |
| PEASANT AND TRAMP. | " | " | " | " |
| A TROUBLESOME VISITOR. | " | " | " | " |
| THE VILLAGE GOSSIP. | " | " | " | " |
| EXPULSED FROM PARADISE. | " | " | " | " |
| MEADOW LAND. | " | " | " | " |
| TRIUMPHANT SPRING. | " | " | " | " |
| OLD FRIENDS. | " | " | " | " |
| SEVERAL FAMILIES. | " | " | " | " |
| LAST RAYS. | " | " | " | " |
| THE WOODMAN. | " | " | " | " |
| GIPSY GIRL. | " | " | " | " |
| A MESSENGER. | " | " | " | " |
| A GREY DAY. | " | " | " | " |
| IDLERS. | " | " | " | " |
| LADY DILKE. | <i>Oil.</i> | | | |
| CAPTAIN PARR. | " | | | |
| DR. ROUTH. | " | | | |
| ANXIOUS MOMENTS. | <i>Water-colour.</i> | | | |

1889.

| | | | | |
|--------------------------------------|-------------|----------------|---|---|
| THE CHAPEL OF THE CHARTER-
HOUSE. | <i>Oil.</i> | Royal Academy. | | |
| SIR HENRY ROSCOE, F.R.S. | " | " | " | " |
| LADY EDEN. | " | " | " | " |
| COLONEL GAMBLE, C.B. | " | " | " | " |
| MRS. GLADSTONE. | " | " | " | " |
| JOSEPH LUDWIG. | " | " | " | " |
| PROFESSOR ADAMS. | " | " | " | " |
| SAMUEL POPE, Q.C. | " | " | " | " |
| SIR JOSEPH HOOKER. | " | New Gallery. | | |
| THOMAS CHILTON. | " | " | " | " |
| THE LATE MRS. CRAIK. | " | " | " | " |
| MRS. HARDY. | " | " | " | " |
| SIR JOHN DORRINGTON, BART., M.P. | " | | | |

1890.

| | | | | |
|--------------------|---|----------------|---|---|
| OUR VILLAGE. | " | Royal Academy. | | |
| MAJOR E. R. BURKE. | " | " | " | " |

HUBERT VON HERKOMER, R.A.

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|---|------------------|-------------------------------|
| MRS. ARTHUR SASSOON (Second Portrait). | <i>Oil.</i> | Royal Academy. |
| MISS VLASTO. | " | " " |
| SIR W. CUTHBERT QUILTER, M.P. | " | " " |
| W. CAWKWELL. | " | New Gallery. |
| JAMES GRIERSON. | " | " " |
| THOMAS HAWKESLEY. | " | " " |
| SIR JOHN PENDER (Second Portrait). | " | " " |
| W. CADGE. | " | |
| THE DUKE OF RUTLAND. | " | |
| EMIL TEICHMANN. | " | |
| MASTER TEICHMANN. | " | |
| SIR MATTHEW WHITE-RIDLEY, BART., M.P. | " | |
| DR. E. E. ABBOTT. | " | |
| E. A. SASSOON. | " | |
| MISS MORETON. | " | |
| SIR W. WEDDERBURN, BART. | " | |
| SIR A. A. SASSOON. | " | |
| SIR PERCIVAL HEYWOOD. | " | |
| SIR R. H. PAGET. | " | |
| SIR WILLIAM EDEN, BART. | " | |
| MRS. H. J. STOCK. | " | |
| MRS. TEICHMANN. | " | |
| H. PANMURE GORDON. | " | |
| H. B. BROWNING. | " | |
| MRS. BROWNING. | " | |
| 1891. | | |
| ON STRIKE. | " | Royal Academy. |
| THE VERY REV. THE DEAN OF CHRISTCHURCH, OXFORD. | " | " " |
| COLONEL KITCHENER, R.E., C.B., C.M.G. (LORD KITCHENER). | " | " " |
| SIR SYDNEY WATERLOW, BART. | " | " " |
| CAPTAIN TOWNSHEND. | " | " " |
| THE SHEPHERD. | <i>Monotype.</i> | " " |
| LADY HELEN FERGUSON. | <i>Oil.</i> | New Gallery. |
| RICHARD PHELIPS. | " | |
| J. J. COLMAN, M.P. | " | |
| REV. T. C. EDWARDS. | " | |
| THE RIGHT HON. W. J. PIRRIE, P.C. | " | |
| STEPHEN WILLIAMSON, M.P. | " | |
| 1892. | | |
| LORD KELVIN, P.R.S. | " | Royal Academy. |
| ALEXANDER FRASER. | " | " " |
| MRS. WILLIAM AGNEW. | " | " " |
| THE ARCHBISHOP OF YORK. | " | " " |

CHRONOLOGICAL LIST OF WORKS

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|---|----------------------|-------------------------------|
| PORTRAIT GROUP: A BOARD OF DIRECTORS. | <i>Oil.</i> | Royal Academy. |
| SIR GEORGE GABRIEL STOKES, BART. | " | New Gallery. |
| THE REV. PROF. J. E. B. MAYOR. STRAYED. | " | " " Fine Art Society. |
| THE WANDERERS (painted 1888). | <i>Water-colour.</i> | " " " |
| A GARDEN IN FIESOLE. | " | " " " |
| GRANNY WELLS'S TROUBLES. | " | " " " |
| THE MONK AND THE MADONNA. | " | " " " |
| A STUDY OF EXPRESSIONS. | " | " " " |
| A STREET IN FLORENCE. | " | " " " |
| THE CURTAIN OF FATE. | | " " " |
| HE AND SHE. | | " " " |
| CONTENTMENT. | | " " " |
| A WEARY WAY. | | " " " |
| A STUDY. | | " " " |
| BROTHERS. | | " " " |
| A STEEP ROAD IN FIESOLE. | | " " " |
| OUR VILLAGE NURSE. | | " " " |
| THE GRANDCHILD. | | " " " |
| HOUSEKEEPERS. | | " " " |
| A SOUVENIR OF WALKER. | | " " " |
| PUZZLED. | <i>Etching.</i> | " " " |
| A LITTLE WITCH. | " | " " " |
| A WAYSIDE SCOLDING. | " | " " " |
| SIR WILLIAM THOMSON. | " | " " " |
| A SILENT SUFFERER. | " | " " " |
| PARTING WAYS. | " | " " " |
| TITLE-PAGE. | " | " " " |
| A CHARTERHOUSE STUDY. | " | " " " |
| HISTORY OF THE WARS. | " | " " " |
| THE PRINTER. | " | " " " |
| MISS ZIMMERN. | <i>Dry point.</i> | " " " |
| LUDWIG PIETSCH. | <i>Etching.</i> | " " " |
| NAIN. | " | " " " |
| BURIN PORTRAIT. | " | " " " |
| THE WITCHES' PET. | " | " " " |
| WILD WEATHER. | <i>Dry point.</i> | " " " |
| MY FATHER. | <i>Etching.</i> | " " " |
| SUMMER. | " | " " " |
| GWENDDYDD. | <i>Dry point.</i> | " " " |
| BROKEN TACKLE. | <i>Etching.</i> | " " " |
| AN UNWELCOME GUEST. | " | " " " |
| IGNAZ HAIDER. | " | " " " |
| AN OLD SHEPHERD. | " | " " " |
| CROSSING THE BROOK. | <i>Dry point.</i> | " " " |
| THE BÜRGERMEISTER OF LANDS-
BERG. | <i>Etching.</i> | " " " |

HUBERT VON HERKOMER, R.A.

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|--|----------------------|-------------------------------|
| THE QUEEN OF THE MAY. | <i>Oil.</i> | Fine Art Society. |
| A HOME DECORATOR. | " | " " " |
| THE FOSTER-MOTHER. | " | " " " |
| WILLIAM BROOKE. | " | |
| SIR MICHAEL SHAW-STUART. | " | |
| PROFESSOR MICHAEL FOSTER. | " | |
| THE EARL OF GLASGOW. | " | |
| 1893. | | |
| COLONEL SIR N. BARNARDISTON. | " | Royal Academy. |
| JOHN, MARQUESS OF BUTE, K.T. | " | " " |
| HIS GRACE THE DUKE OF DEVON-
SHIRE. | " | " " |
| DR. EDWIN JAMES. | " | " " |
| MRS. DERHAM. | " | " " |
| SIR ALGERNON EDWARD WEST,
K.C.B. | " | " " |
| MRS. RICHARD PHELIPS. | " | " " |
| JOCK AND CHARLIE. | " | New Gallery. |
| HAGAR. | <i>Water-colour.</i> | Royal Water Colour Society. |
| BRITON RIVIERE, R.A. | " | " " " |
| J. W. NORTH, R.W.S. | " | " " " |
| AROUND THE OLD CROSS. | " | " " " |
| HENRY BIRKBECK. | <i>Oil.</i> | |
| THE EARL OF DURHAM. | " | |
| SIR WILLIAM FARRER, BART. | " | |
| MRS. F. W. HARRIS. | " | |
| ROBERT BAYLEY. | " | |
| MRS. BAYLEY. | " | |
| DAPHNE. | <i>Water-colour.</i> | |
| JOHN HERKOMER. | " | |
| 1894. | | |
| THE MARQUESS OF RIPON, K.G. | <i>Oil.</i> | Royal Academy. |
| CHARLES THOMAS. | " | " " |
| THE MARQUESS OF SALISBURY,
K.G. | " | " " |
| F. W. HARRIS. | " | " " |
| SIR HENRY WIGGIN, BART. | " | " " |
| "ALL BEAUTIFUL IN NAKED
PURITY." | " | " " |
| NOMADS. | " | New Gallery. |
| LADY RIDLEY. | " | " " |
| ADOLF VON CARSTANJEN. | " | |
| FRAU VON CARSTANJEN. | " | |
| MISS LETTY LIND. | " | |
| LADY WIGGIN. | " | |
| LORD ROSEBERY. | " | |
| W. LAW. | " | |

CHRONOLOGICAL LIST OF WORKS

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|-------------------------|-------------|-------------------------------|
| MRS. LEES. | <i>Oil.</i> | |
| MRS. ABEL BUCKLEY. | " | |
| MRS. TREE. | " | |
| MRS. WIRT DEXTER'S SON. | " | |
| MRS. S. BARTON FRENCH. | " | |
| MISS WILLIAMS. | " | |
| SIR HENRY OAKLEY. | " | |
| WILLIAM KENRICK, M.P. | " | |
| MRS. BUXTON. | " | |
| C. T. D. ACLAND. | " | |
| THE MAKERS OF MY HOUSE. | " | |

1895.

| | | |
|---|----------------------|-----------------------------|
| DR. L. S. JAMESON, C.B. | " | Royal Academy. |
| THE RIGHT HON. CECIL RHODES. | " | " " |
| ABEL BUCKLEY. | " | " " |
| THE BÜRGERMEISTER OF LANDS-
BERG WITH HIS TOWN COUNCIL. | " | " " |
| MISSING. | <i>Water-colour.</i> | Royal Water Colour Society. |
| "For scarce my life with fancy play'd
Before I dream'd that pleasant dream." | " | " " " |
| A STUDY. | " | " " " |
| H. STACY MARKS, R.A. | " | " " " |
| DAPHNE. | <i>Charcoal.</i> | " " " |
| THE BISHOP OF HEREFORD. | <i>Oil.</i> | |
| SIR WILLIAM ANSON, BART. | " | |
| SIR WILLIAM CODDINGTON, BART. | " | |
| MRS. LANKESTER. | " | |
| GORDON MCKAY. | " | |
| W. H. BURNS. | " | |
| ALFRED ROBINSON. | " | |
| THE EARL OF CRAVEN. | " | |
| EDWARD BEHRENS. | " | |
| RICHARD WALMESLEY. | " | |
| PORTRAIT OF THE ARTIST, FOR THE
UFFIZI GALLERY, FLORENCE. | " | |
| THE GOLDEN RILL. | <i>Water-colour.</i> | |
| MISS MAY BORWICK. | " | |
| THE CHILDREN OF BARON VON
ERLANGER. | " | |

1896.

| | | |
|--------------------------------------|-------------|----------------|
| BACK TO LIFE. | <i>Oil.</i> | Royal Academy. |
| DR. J. LEON WILLIAMS. | " | " " |
| THE BISHOP OF LONDON. | " | " " |
| THE HON. MRS. GERVASE BECKETT. | " | " " |
| G. E. PAGET. | " | " " |
| THE RIGHT HON. SIR FRANCIS
JEUNE. | " | " " |

HUBERT VON HERKOMER, R.A.

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|--|---------------------------|-------------------------------|
| THE RIFT IN THE CLOUDS. | <i>Water-colour.</i> | Royal Water Colour Society. |
| HWFA MÔN, ARCH-DRUID OF WALES. | " | " " " |
| G. LILLIE CRAIK (painted 1893). | " | Fine Art Society. |
| MRS. G. LILLIE CRAIK (painted 1893). | " | " " " |
| J. MACWHIRTER, R.A. (painted 1892). | " | " " " |
| E. ONSLOW FORD, R.A. | " | " " " |
| PROFESSOR MAX MÜLLER. | " | " " " |
| G. F. LUTTRELL (painted 1892). | " | " " " |
| E. N. BUXTON (painted 1892). | " | " " " |
| W. M. HARFORD (painted 1892). | " | " " " |
| THE VEN. ARCHDEACON DANKS. | " | " " " |
| R. W. MACBETH, A.R.A. | " | " " " |
| H. H. ARMSTEAD, R.A. | " | " " " |
| MRS. HERKOMER (painted 1894). | " | " " " |
| M. H. SPIELMANN (painted 1893). | " | " " " |
| SPRING. | <i>Painter-engraving.</i> | " " " |
| A HEDGE POND. | " | " " " |
| A CUMULOUS SKY. | " | " " " |
| FIELD-MARSHAL LORD ROBERTS. | " | " " " |
| C. W. MANSEL LEWIS. | " | " " " |
| A DYING MONARCH. | " | " " " |
| MISS KATHARINE GRANT. | " | " " " |
| MISS AMY SAWYER. | " | " " " |
| TOMB-LAND. | " | " " " |
| GORDON MCKAY. | " | " " " |
| BRITON RIVIERE, R.A. | " | " " " |
| DR. GEORG HIRTH. | " | " " " |
| THE WOOD-GATHERERS. | " | " " " |
| SUNRISE. | " | " " " |
| CLEY-ON-THE-SEA. | " | " " " |
| A FANCY. | " | " " " |
| THE BATHER. | " | " " " |
| DR. L. S. JAMESON. | " | " " " |
| RINGWOOD. | " | " " " |
| LANDSCAPE FROM A WATER-COLOUR BY A. COLLIER. | " | " " " |
| OVER THE HILLS. | " | " " " |
| E. ONSLOW FORD, R.A. | " | " " " |
| STUDY OF AN ARAB HEAD. | " | " " " |
| ROADS OF ENGLAND, NO. 1. | " | " " " |
| " " " NO. 2. | " | " " " |
| " " " NO. 3. | " | " " " |
| A RIFT IN THE CLOUDS. | " | " " " |
| A STUDY. | " | " " " |
| MOTHER AND CHILD. | " | " " " |
| E. R. TAYLER. | " | " " " |

CHRONOLOGICAL LIST OF WORKS

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|--|---------------------------|-------------------------------|
| W. L. THOMAS. | <i>Painter-engraving.</i> | Fine Art Society. |
| C. L. BURNS. | " | " " " |
| IVY. | " | " " " |
| STUDY FOR "HARD TIMES." | <i>Pencil drawing.</i> | " " " |
| ONE OF THE OLD SORT. | " | " " " |
| AN OLD SHEPHERD. | " | " " " |
| IVY LEAVES. | " | " " " |
| A STONE-BREAKER. | " | " " " |
| A FAIR ARTIST. | " | " " " |
| A KNIGHT-ERRANT. | " | " " " |
| A PORTRAIT. | " | " " " |
| THE ACOLYTE. | " | " " " |
| A PATIENT AT WORISHOFEN,
BAVARIA. | " | " " " |
| A HUNTER. | " | " " " |
| A MODERN HAGAR. | " | " " " |
| ART LOVES CHANCE, AND CHANCE
LOVES ART. | " | " " " |
| A BAVARIAN. | " | " " " |
| THE CHARCOAL BURNER. | " | " " " |
| A REST WITH BEER AND TO-
BACCO. | " | " " " |
| AN UNEQUAL MATCH. | " | " " " |
| A STUDY FOR "OUR VILLAGE." | " | " " " |
| CHESS. | " | " " " |
| BELLA. | " | " " " |
| PROFESSOR PELHAM (painted 1893). | <i>Oil.</i> | Society of Portrait Painters. |
| SIR JAMES BELL, BART., LORD
PROVOST OF GLASGOW. | " | |
| SIR GEORGE FINDLAY. | " | |
| LORD BURTON. | " | |
| BARON DEICHMANN. | " | |
| THE MARQUESS OF WORCESTER. | " | |
| LADY WATERLOW. | " | |
| SIR JOHN STAINER. | " | |
| MRS. E. BEHRENS. | " | |
| THE DUKE OF ABERCORN, K.G. | " | |
| G. P. ERNEST. | " | |
| MRS. HUBERT HERKOMER. | " | |
| MRS. CROSS. | <i>Water-colour.</i> | |
| P. W. GODSAL. | " | |
| STRACHAN DAVIDSON. | " | |
| 1897. | | |
| THE HON. MRS. BOURKE. | <i>Oil.</i> | Royal Academy. |
| LORD HARRIS, G.C.S.I. | " | " " |
| BARONESS DEICHMANN. | " | " " |
| THE EARL OF DERBY, G.C.B. | " | " " |
| SIR T. J. LIPTON. | " | " " |
| MADONNA: A PORTRAIT. | " | " " |

HUBERT VON HERKOMER, R.A.

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|---|---------------------------|--|
| PRESIDENTIAL BADGE OF THE
ROYAL SOCIETY OF PAINTERS
IN WATER COLOURS. | | Royal Academy.
Royal Water Colour Society. |
| G. F. WATTS, R.A. | <i>Water-colour.</i> | |
| BASIL BRADLEY, R.W.S. | " | " " " |
| JOHN PARKER, R.W.S. | " | " " " |
| E. A. GOODALL, R.W.S. | " | " " " |
| ON STRIKE. | " | " " " |
| GENERAL BOOTH. | <i>Oil.</i> | Society of Portrait Painters. |
| MAX MICHAELIS WITH HIS SON
CARL. | " | |
| SIR SYDNEY H. WATERLOW, BART.
(Second Portrait). | " | |
| MAJOR-GENERAL F. E. SOTHEY. | " | |
| HENRY HARRISON. | " | |
| SIR WILLIAM AGNEW, BART. | " | |
| BARON H. SCHRÖDER. | " | |
| MRS. C. E. MELCHERS. | " | |
| W. L. COURTNEY. | " | |
| DR. EDWARDS. | " | |
| ROSES. | <i>Painter-engraving.</i> | |
| 1898. | | |
| R. D. M. LITTLER, Q.C., C.B. | <i>Oil.</i> | Royal Academy. |
| FRANCIS BURDETT-MONEY COUTTS. | " | " " |
| SIR GEORGE TAUBMAN - GOLDIE,
K.C.M.G. | " | " " |
| SIR HENRY TATE. | " | " " |
| HERBERT SPENCER. | " | " " |
| THE GUARDS' CHEER. | " | " " |
| STUDY OF AN OLD MAN'S HEAD
(painted 1875). | <i>Water-colour.</i> | Royal Water Colour Society.
Society of Portrait Painters. |
| JOSEPH KNIGHT, R.I. | " | |
| DR. A. W. WARD. | <i>Oil.</i> | |
| C. E. RUBE. | " | |
| WILLIAM WALDORF ASTOR. | " | |
| BARONESS SCHRÖDER. | " | |
| L. BREITMEYER. | " | |
| MRS. KEMP. | " | |
| DAY. | <i>Enamel.</i> | |
| EVENING. | " | |
| 1899. | | |
| FRANK PARISH. | <i>Oil.</i> | Royal Academy. |
| DR. W. W. BALDWIN. | " | " " |
| H.R.H. PRINCE LUITPOLD, REGENT
OF BAVARIA (painted 1895). | " | " " |
| THE DUKE OF SUTHERLAND. | " | " " |
| C. E. MELCHERS. | " | " " |
| G. HERBERT STRUTT. | " | " " |

CHRONOLOGICAL LIST OF WORKS

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|------------------------------|----------------------|-------------------------------|
| THE TRIUMPH OF THE HOUR. | <i>Enamel.</i> | Royal Academy. |
| PORTRAIT OF THE ARTIST. | " | " " |
| MRS. TRAVERS-COX. | <i>Water-colour.</i> | Royal Water Colour Society. |
| THE LATE COLONEL DYER. | <i>Oil.</i> | |
| HENRY SCHLESINGER. | " | |
| THE LATE REV. C. L. DODGSON. | " | |
| MISS ALICE TETLEY. | " | |
| MRS. G. H. STRUTT. | " | |
| F. J. TILLSTONE. | " | |
| H. F. TIARKS. | " | |
| THE REV. PREBENDARY HANNAH. | " | |
| LADY TATE. | " | |
| EDWIN TATE. | " | |
| PROFESSOR S. P. THOMPSON. | " | |
| LORENZ HANS HERKOMER. | " | |
| PROFESSOR JOSEPH VON KOPF. | <i>Water-colour.</i> | |

1900.

| | | |
|---|---|-----------------------------|
| GENERAL H.R.H. THE DUKE OF
CONNAUGHT, K.G. | <i>Oil.</i> | Royal Academy. |
| LADY ARMSTRONG. | " | " " |
| SIR JOHN WOLFE-BARRY, K.C.B. | " | " " |
| SIR G. C. H. ARMSTRONG, BART. | " | " " |
| ARTHUR KEEN. | " | " " |
| MISS ELENA M. GRACE. | " | " " |
| THE BISHOP OF LONDON. | <i>Enamel.</i> | " " |
| BEAUTY'S ALTAR. | " | " " |
| THE TROUT STREAM. | <i>Water-colour.</i> | Royal Water Colour Society. |
| HEAD OF A BAVARIAN PEASANT
WOMAN. | " | " " " |
| PRO PATRIA. | <i>Oil.</i> | Agnew's Gallery. |
| MICHAEL BIDDULPH, M.P. | " | New Gallery. |
| HERMANN FRENKEL. | " | |
| MRS. E. DIRKSEN. | " | |
| GRÄFIN LYNAR LÜBBENAU. | " | |
| H. SCHWABACH. | " | |
| HENRY TATE. | " | |
| THE LATE BERNARD BRODHURST. | " | |
| BARON SCHRÖDER (Second Portrait). | " | |
| VALENTIN RUTHS. | " | |
| CONSUL WEBER. | " | |
| MRS. WEBER. | " | |
| MRS. NEUBAUER. | " | |
| ALDERMAN HAWKES. | " | |
| H.I.M. THE GERMAN EMPEROR. | <i>Water-colour (Study for Enamel).</i> | |
| PROFESSOR H. ENDE. | " " | " |
| EDUARD SACK. | " | |
| MRS. GUSTAVE ERNEST. | " | |
| THE OLD STORY. | " | |

HUBERT VON HERKOMER, R.A.

| TITLE. | MEDIUM. | EXHIBITION WHERE FIRST SHOWN. |
|--|----------------------|-------------------------------|
| THE SUNDIAL. | <i>Water-colour.</i> | |
| THE AWAKENING CONSCIENCE. | " | |
| AT THE WELL. | " | |
| DER HOLZKNECHT. | <i>Oil.</i> | |
| 1901. | | |
| "SEEING, I SAW NOT; HEARING
NOT, I HEARD." | " | Royal Academy. |
| THE DUKE OF SOMERSET. | " | " " |
| HENRY MCGRADY, LORD PROVOST
OF DUNDEE. | " | " " |
| A ZITHER EVENING WITH MY STU-
DENTS IN MY STUDIO. | " | " " |
| PROFESSOR H. ENDE, PRESIDENT
OF THE BERLIN ACADEMY. | <i>Enamel.</i> | " " |
| H.I.M. THE GERMAN EMPEROR. | " | |
| QUEEN VICTORIA AFTER DEATH. | <i>Water-colour.</i> | |
| THE LATE J. J. SWIRE. | <i>Oil.</i> | |
| THE LATE SIR GEORGE GREY. | " | |
| MRS. DE MARTINS. | " | |
| MRS. HENSCHEL. | " | |
| MRS. VON SCHELLING. | " | |
| COUNTESS EINSIEDEL. | " | |
| MR. PRINGSHEIM. | " | |
| MRS. PRINGSHEIM. | " | |
| MRS. WARBURG. | " | |
| ALDERMAN G. A. E. HUSSEY
(Mayor of Southampton). | " | |
| THE EARL OF ALBEMARLE. | " | |
| MRS. W. J. PIRRIE. | " | |
| THE LATE G. B. FORSTER. | " | |
| THE REV. HENRY BOYD, D.D. | " | |

Dates Uncertain—probably 1888 to 1892.

| TITLE. | MEDIUM. |
|------------------------------------|-------------|
| PHILIP BICKNELL. | <i>Oil.</i> |
| MRS. DRYSDALE. | " |
| CANON LIDDON, | " |
| LADY FITZWILLIAM. | " |
| MRS. HARRISON. | " |
| MR. THOMAS. | " |
| MRS. THOMAS. | " |
| MISS THOMAS. | " |
| MR. WAKE. | " |
| SIR THOMAS MARTINEAU. | " |
| DR. TURNOUR. | " |
| H.M. THE QUEEN.—FOR SYDNEY, N.S.W. | " |
| MR. SKINNER. | " |

CHRONOLOGICAL LIST OF WORKS

| TITLE. | MEDIUM. |
|---|----------------------|
| SIR M. W. THOMPSON. | <i>Oil.</i> |
| MR. BOLTON. | " |
| H.R.H. THE GRAND DUCHESS OF MECKLENBURG-SCHWERIN. | " |
| H. C. NEVINS. | " |
| MR. CRUM. | " |
| SIR JOHN LAWES, BART. | " |
| SIR H. ACLAND. | " |
| MR. BUCKLEY, JUN. | <i>Water-colour.</i> |
| MR. BUXTON, JUN. | " |
| MRS. WALKER FEARN. | " |

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